

NEW LIGHT ON ‘SÎN-IDDINAM AND IŠKUR’*

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[1] In 1988, when Piotr Michalowski first edited a composition known today as *Sîn-iddinam E*,¹ the author closed his introductory remarks with the words: “The edition which follows represents a preliminary attempt to understand this difficult text. (. . .) The text is offered here with the hope that others will be able to make more sense of it than I have so far been able to do” (Michalowski 1988, 267).

Piotr Michalowski did some great work in understanding the composition and it is absolutely not intended here to replace his crucial insights into Sumerian literature or to criticise his edition of this difficult text in any way. Although a couple of grammatical and palaeographical problems persist, new readings came to light after collating the respective tablet now kept in the Yale Babylonian Collection, New Haven, which may hopefully resolve some of the issues with the text. Despite the relatively good quality of the photo reproduced in Michalowski’s edition²—photos of the edges are not printed there—, one further aim of this new edition is to provide a hand copy of the respective tablet.³

First of all, we have to deal with the nature of the text. Although listed as literary composition in the catalogue of the *ETCSL* project (entry 2.6.6.5), only two years after Michalowski’s edition it was included as a “copy of a royal inscription of Sîn-iddinam” by Douglas R. Frayne within the framework of the *Royal Inscriptions of Mesopotamia* project (Frayne 1990, 177–179; *RIME* 4.2.9.15).⁴ This

* I would like to express my gratitude in allowing me to study YBC 4624 during a visit at the Yale Babylonian Collection, New Haven, in October and November 2009. The newly made close-up photos helped to improve some questionable readings and may hopefully help to lay a foundation for a better understanding. Thanks also go to William W. Hallo who gave me the kind permission to publish my own hand copy of the tablet in this article. Currently, he is preparing a *Yale Oriental Series* volume on the literary tablets in the collection. Last but not least I would like to thank Nadia Linder for checking my English.

1. Earlier, William W. Hallo catalogued the Sîn-iddinam relevant texts and gave our text the siglum *Sîn-iddinam* 12 (Hallo 1967, 96).
2. See Michalowski 1988, 274–275.
3. See below pp. 40 (Obv.) and 41 (Rev.).
4. William W. Hallo listed our text among texts he designated “monumental sources” (Hallo 1967, 96).

classification is syntactically sound, considering the structure that is consistent with votive inscriptions containing (a) a benefactive, (b) an acting individual, (c) a dedicated object, and (d) an action expressing the dedication.⁵ There is, however, no generic designation preserved for this text like, e.g., **šir**₃, that could help to better classify this text.⁶ The contents may be summarised as follows:

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|--------------|---|
| i:1–ii:15 | <p>Iškur as beneficiary of Sin-iddinam's⁷ gift (gu-za):⁸</p> <p>The long dedication to the weather god Iškur contains very sophisticated epithets. Almost all lines in the first half of this section deal with weather phenomena in general, and the destructive forces of a storm in particular.</p> <p>The passage of ll. i:15–18 is of particular interest, for it has many intriguing parallels to Sumerian literary compositions. In these lines the benevolent as well as destructive capabilities of the weather god Iškur are described in a very illustrative literary language. The weather god, of course, has a good side, inasmuch rain was of great importance for agriculture. Nevertheless, his destructive forces such as hailstones and storms (i:17), demonstrate the other side of the deity's character. These forces are rather strikingly characterised as those who “are placed (like) <i>predators</i> in their force” (i:18). Hence, the weather god is in charge of these forces and capable of putting them into action against humankind.⁹</p> <p>The second part, however, is dedicated to the favourable qualities of the weather god who, among other things, “gives life in the land” (ii:8) and, therefore, is “helper of Sin-iddinam on the battle field” (ii:11). Syntactically parallel to votive inscriptions is the end of this section: lugal-a-ni-ir, “for his (i.e., Sin-iddinam's) king”.¹⁰</p> |
| ii:16–iii:15 | <p>Sin-iddinam as the performer of the votive act:</p> <p>The first part (ii:16–iii:2) of this section contains a number of royal epithets also known from other royal inscriptions of the Larsa kings. Five further royal epithets with an intriguing focus on Eridug in the south, one of the primordial cities, augment this passage. From a grammatical point of view, this section does not visibly end in the marking of the agent.</p> |
| iii:16–iv:4 | <p>The votive object(s):</p> <p>Sin-iddinam bestows upon his god Iškur a throne (gu-za) and adorns it with elaborate decoration in form of ornaments and statues. Since the end of the composition is destroyed, it is questionable whether the latter are attached to the throne or stand in the vicinity of the throne, thus being part of a whole ensemble of votive gifts dedicated to Iškur.¹¹</p> |

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5. Besides this text *RIME* 4 catalogues 14 further royal inscriptions for Sin-iddinam of Larsa (see Frayne 1990, 157–176).
 6. Since the end of the text is lost, it is questionable, if there even existed a *rubrum* or colophon.
 7. For a historical background of the reign of this Larsa king see, e.g., Charpin 2004, 104–106 and Brisch 2007, 40–45.
 8. For Iškur's importance among the Larsa kings see Schwemer 2001, 372.
 9. I would like to thank Gebhard J. Selz who thoroughly discussed this passage with me and helped me to illuminate and strengthen the assumptions put to these lines.
 10. For similar constructions see the collection of dedications in the Larsa royal inscriptions in the appendix below.
 11. As already pointed out by Frayne (1990, 177) we find another contemporaneous description of a throne in a royal inscription of Warad-Sîn, *RIME* 4.2.13.13, ll. 54–82. Unfortunately this passage is badly preserved. In l. 68 of the respective text “(statues of) two protective spirits” (**min ʿlama**) are prepared to be put “on either side” (**za₃-za₃-be₂**) of the throne. The Larsa documentation on **gu-za** is relatively complete compared to royal inscriptions from other places and times. In Sin-iddinam's inscription *RIME* 4.2.9.13, e.g., the king “made firm for him (i.e., Utu) the foundation of the throne of Larsa” (ll. 18–19:

iv:5–iv:22

Iškur’s installation on the throne and further votive objects:

Sin-iddinam places Iškur on the newly fashioned throne and seeks out the plans and august *mes* (ll. iv:8–11). Before the text breaks off, the king prepares further objects for the throne and a statue which is put obviously on the (god’s) lap.

As indicated above the text contains a couple of exceptional phrases not found elsewhere in the contemporary corpus of royal inscriptions from Larsa. Additionally the length and style of the section containing the dedication to the god Iškur is noteworthy compared to other royal inscriptions dating to this period.¹² Michalowski aptly states that “had only the first part of the text, up to the middle of the second column, been preserved, it would have been classified as a divine hymn” (Michalowski 1988, 267). Assigning texts to a specific *genre* is still a much debated issue in ancient Near Eastern scholarship. Thorough studies on this problematic issue have been conducted by Herman L.J. Vanstiphout and will be discussed in the conclusive remarks of this paper.

The classification of this text as a literary composition is as suitable as its assignment to royal inscriptions.¹³ Similar cases are well known: the “hymn” *Šulgi(r)* R, e.g., deals in its first part with the construction of a processional boat (**ma₂-gur₈**); this part is followed by the account of a journey of Ninlil to the sanctuary Tummal, who is possibly accompanied by the king.¹⁴ This and similar compositions, however, are less related to royal inscriptions than expected by virtue of their specific content. On the contrary, they are poetic representations of actual cultic events. As Jacob Klein suggests in a thorough study, the events described in such texts are even known from year names of the respective kings (Klein 1989, 33). Hence, they have a real (historical) background and had certainly political relevance. As Klein points out in his study, we have no information of how these compositions have been dealt with. One suggestion was that they have been recited on the anniversaries of the respective event. To some extent, the “cultic nature” of these texts “is indicated not only by their theme and content, but also by the rubrics *sagidda* and *sagarra*, appearing at the end of their two parts, which must have referred to some sort of musical performance in the temple” (Klein 1989, 33).¹⁵

Sin-iddinam E, however, lacks these features and it also differs considerably from the hymn or “song of praise” *Sin-iddinam* A (CT 45, 42 | UET 6, 98) or the other known (literary) compositions

¹² **gišgu-za-larsa^{ki}-ma / suḥuṣ-bi mu-na-an-ge-en**). A similar attestation is found in *RIME* 4.2.9.11, ll. 8–9: **u₄ gišgu-za-larsa^{ki}-ma / suḥuṣ mu-un-gi-na-a**.

12. In virtue of comparison the appendix below (p. 37) collects all dedicatory formulas and their lengths in the royal inscriptions which can be assigned to kings of Larsa.
13. Literary criticism and the identification of literary *genres* are still at the beginning. One intriguing example is the *genre* or topic of Sumerian divine journeys. It is almost impossible to set any general denominator in order to categorize texts dealing with a traveling deity. See the unpublished master thesis by the author (Wagensonner 2005) and further re-editions of respective compositions (Wagensonner 2007, 2008, and 2010).
14. See, e.g., Sallaberger 1993, I, 141–142. Its counterpart *Išme-Dagan* I deals with the construction of a chariot for the god Enlil.
15. An interesting case—not of minor importance for this question—is the so-called “Mari-ritual”. It is, in particular, the better preserved tablet dating to the Old Babylonian period that gives us the exact actions and sequence of events conducted in a ritual for the goddess Eštar. Noteworthy is the recitation of the *incipits* of (lamentation) songs in order to perform the ritual correctly (FM 2, 2); for an edition of this text see Durand — Guichard 1997, 52–58.

from *Sîn-iddinam*'s reign.¹⁶ *Sîn-iddinam* A, e.g., deals with a journey of the moon-god Nanna-Su'en to Nippur, who is possibly accompanied by *Sîn-iddinam* himself.¹⁷ Hence it belongs to the circle of Sumerian literary works dealing directly or indirectly with divine journeys.¹⁸

On the contrary, *Sîn-iddinam* E has syntactically more in common with votive inscriptions and it is not improbable—but not yet provable—that the text was originally attached to the object it was intended for, i.e., a throne as dealt with in the third and fourth columns of the pertaining tablet. If assumed correctly, this leaves us with the question of whether an original royal inscription attached to a votive object had been adapted for a tablet “copy”, or whether we are dealing with the original content as attested in a couple of Old Akkadian inscriptions collected on compilation tablets of the Old Babylonian period.¹⁹ It is the long and sophisticated dedication to the god Iškur that makes the former interpretation probable.²⁰ A similar case is the much discussed text *SRT* 13, containing two related “royal hymns”, one praising Šulgi(r), the other Išme-Dagan and the dedication of a statue.²¹ Nonetheless, it is a matter of speculation, whether or not *Sîn-iddinam* E belongs to Klein's “Building and Dedication Hymns” (Klein 1989), which are best exemplified by the afore-mentioned compositions *Šulgi(r)* R and *Išme-Dagan* I.

[2] As far as the tablet (YBC 4624) is preserved, the composition neither has rubrics nor a generic designation.²² The tablet ($14.4 \times 9.2 \times 2.5$ cm) is written in a quite nice scribal hand, which makes the early Old Babylonian period as date probable. As found frequently on contemporaneous literary copies the scribe of *Sîn-iddinam* E does not mingle “archaizing” and more “progressive” sign forms.²³ Relatively complex sign forms as for example, NAM, EN, DUMU, or MAḪ are generally not simplified on this tablet (Fig. 1).²⁴

16. Brisch also edited in her book, besides *Sîn-iddinam* A (2007, 122–128) *Sîn-iddinam* B (2007, 130–136) and *Sîn-iddinam* C (2007, 138–140).

17. The text was recently edited by Brisch 2007 and Wagensonner 2007, the latter with new hand copies and photos of both manuscripts.

18. It was pointed out by Nicole Brisch following previous studies by Charpin and Brusasco on the provenience of texts from Ur that the Ur version of *Sîn-iddinam* A is rather likely to originate from a school milieu (Brisch 2007, 71).

19. See, e.g., also the votive inscriptions found in Mari and dating to the reign of Šamšī-Adad I. and his son Yasmah-Addu. According to Dominique Charpin, who edited and discussed the respective texts, it is rather likely to interpret at least some of the extant tablets as school exercises. He states that some of the “tablettes sont (...) inscrites en cursive : il ne peut donc s'agir de « modèles » pour lapicide” (Charpin 1984, 67).

20. See the appendix below for comparative data on dedications in the royal inscriptions from Larsa. There are only a few inscriptions that contain lengthy dedications.

21. For a discussion of this composition see Ludwig 1990, 75–91. See also Michalowski 1988, 267 who points to the close relationship between royal inscriptions and their “literary” counterparts in the Isin-Larsa period.

22. The existence of a *rubrum* cannot be ruled out, since the end of our composition in the fourth column is broken.

23. See, e.g., CBS 13938 (*STVC* 34), where the scribe writes the sign NAM in its complex form consisting of 15 wedges in l. iii:6, and in the more progressive form with nine wedges in the subsequent line.

24. A close-up research of Old Babylonian palaeography from that point of view is still a desideratum. Catherine Mittermayer's *ABZL* (2006) represents an important step towards this goal.

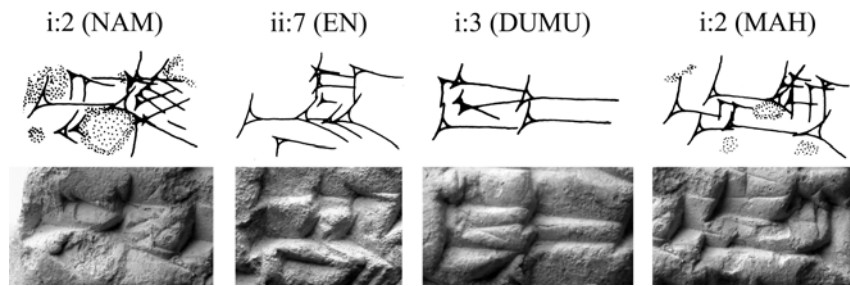


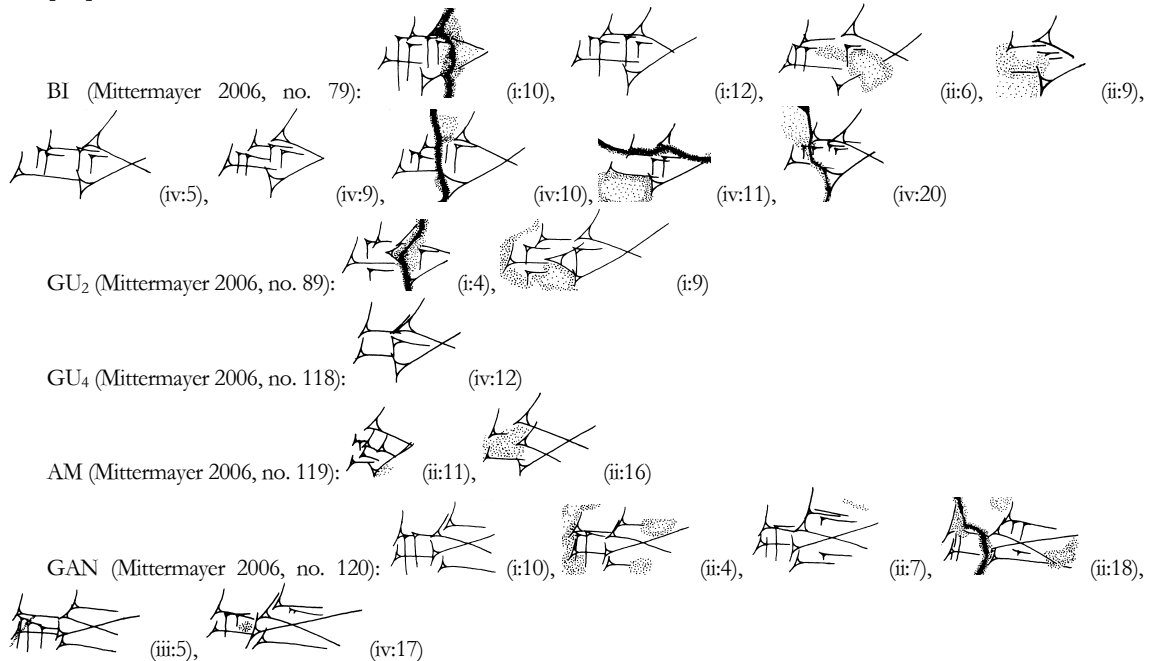
Fig. 1

The space of all four columns is used; the columns are separated by a hardly visible rule.²⁵ The damages to the tablet are relatively minor. First, there is a larger break spanning over three lines at the beginning of the second column and incorporating the final signs of the first two lines in col. i. The second—and more unfortunate—break is on the reverse starting at the middle of the tablet and going down to the end of the third and fourth column. Partly, the lines can be reconstructed by virtue of parallels in contemporary royal inscriptions. The lines are each separated by a single rule.

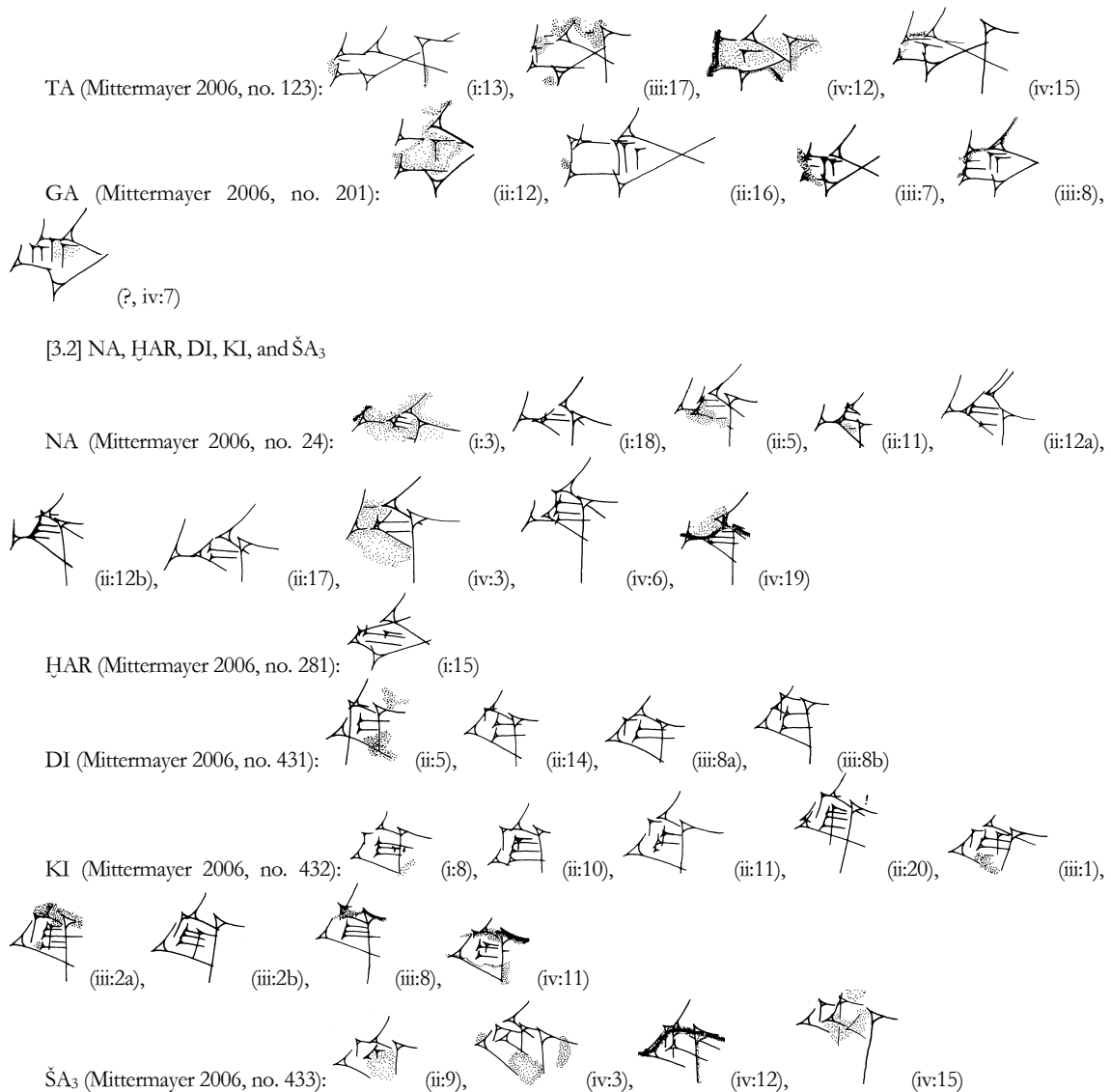
[3] *Some remarks on the tablet's palaeography*

In spite of the fact that the sign forms are accessible in principle through Catherine Mittermayer's thoroughly prepared sign list (2006), which of course could only cover a representative but not exhaustive array of variants of a given sign, it is, however, worth taking a closer look at some signs in our text and group them palaeographically according to sign similarities.

[3.1] BI, GU₂, GU₄, AM, GAN, TA, and GA



25. Due to the break in the last third of the fourth column it is unclear if there originally remained free space.



One rather intriguing case is the sign KI as it appears on the Yale tablet. Its inner part resembles that of the sign HAR which is composed of two or three horizontal wedges crossed by a vertical one. This specific feature is not represented in Mittermayer's sign list and is, as far as I know, not well attested. In contrast, the scribe never adds a vertical wedge in the sign NA being genuinely a derivative of the sign KI. One possible but unprovable explanation of this phenomenon would be the scribe's desire to distinguish the signs KI and DI; the latter only contains the two characteristic horizontal wedges without any vertical wedge interfering their trajectory.

As mentioned above, the scribe of YBC 4624 uses rather sophisticated and almost archaizing sign forms; more progressive forms often found on tablets containing Sumerian literary compositions are not directly attested on this tablet. This observation might indicate that our tablet is indeed a copy of a monumental inscription.

[4] *A word or two on the Sumerian of the Larsa kings*

Nicole Maria Brisch in her book on the Sumerian court literature of the Larsa dynasty rightly points out that it is inappropriate to judge the “quality” of the Sumerian in this period (2007, 91–94). Brisch collected grammatical observations and tried to discern from this evidence (1) morphological (95–109), (2) syntactic (110–112) and (3) semantic (112–113) changes. What is certainly right is to see “Larsa Sumerian” not as “incorrect” when compared to the Nippur evidence, but to interpret specific orthographies in texts from Larsa as local or dialectal peculiarities of Sumerian at the beginning of the 2nd millennium BC. Hence Brisch refers to these phenomena as “changes” or “differences” instead of “mistakes” (Brisch 2007, 91).²⁶

At first glance, the usage of either the *marû* participle, the *hamtu* participle or the unmarked participle appears to be almost unpredictable. The *marû* participle, normally, attests to the writing of the expected morpheme, as, e.g., in ‘ur’-sağ-gal sibir₂*-ta šu* dab₅-e (i:13) or an-dağal-la im-mah gu₃ ru-ru-gu₂ (i:9). The *hamtu* participle occurs in our text, too, as in ġeštu₂-dağal igi-ğal₂ diri sum-ma (iii:3), but there are also several instances of participles that lack any morpheme and use only the verbal base, as in nam-nir-ra za₃-keš₂ (i:14). Participles without postpositions are not uncommon and are best attested in occupations. They usually denote a general aspect of a verbal action. Noteworthy, however, is the variation of the different kinds of participles.²⁷ The following table collects all attestations of participles in our text:²⁸

<i>marû</i> (* ^o -c(d))		<i>hamtu</i> (* ^o -a)		without morpheme	
(i:5)	(nu-tuku)	i:5	‘u ₅ -a’	i:4	‘gu ₂ ’ e ₃ *
i:6	sir ₂ -re	ii:19	sa ₄ -a	i:5	nu-tuku
i:9	gu ₃ ru-ru-gu ₂	iii:3	sum-ma	i:14	za ₃ keš ₂
i:13	šu* dab ₅ -e	iii:7	rig ₇ -ga	i:17	gil
(ii:7)	(lu-lu-lu)	iii:18	se ₃ -ga	ii:7	lu-lu-lu
ii:8	sum-mu	iii:21	du ₁₁ *-ga	ii:9	du ₁₀
ii:9	ša ₃ -gur-ru			ii:14	nu-sa ₂
ii:12	gub-bu			ii:17	ni ₂ -tuku
(ii:14)	(nu-sa ₂)			iii:8	si sa ₂ -sa ₂
(ii:17)	(ni ₂ -tuku)			iii:10	šu du ₇ -du ₇
iii:5	nu-til-e			iii:17	diri
(iii:8)	(si sa ₂ -sa ₂)			iii:20	ak
(iii:10)	(šu du ₇ -du ₇)				
7 cases		6 cases		12 cases	

Problematic are those verbal bases ending in a vowel. It seems, nonetheless, that participles without any marker were often in use in this period, not only in *Sin-iddinam* E. The question is if there is some pattern that can be extrapolated from this data. Looking at the attestations above in greater detail reveals that the meaning of a specific verb, as well as its context, can help to better understand a particular usage:

26. The situation in Larsa is comparable to literary compositions known from Ur. One illustrative example is the composition *Ur-Namma(k) D* or *Ur-Namma(k) the Canal-Digger* edited recently by Steve Tinney. Tinney provides individual editions of each version; e.g., the Nippur version (Tinney 1999, 32–38) differs considerably from the Ur version (*ibid.*, 38–40). The main text is available on a tablet kept in Yale (*ibid.*, 40–41).

27. In the translation below it was tried to reflect these variations as literal as possible.

28. Since the morpheme *^o-ed of the *marû* participle is only visible in orthography if it is followed by another morpheme, it can not always be decided whether a verbal base ending in a vowel should be considered a *marû* participle or a participle not marked by any morpheme. Such cases are given in brackets in the table.

(1) One vivid example are the reduplicated verbal bases **si sa₂-sa₂** (iii:8) and **šu du₇-du₇** (iii:10) which probably denote a constant or iterative performance of the actions under consideration.²⁹ The respective epithets containing these verbal forms are followed by two further epithets constructed by subordinated finite verbal forms, i.e., **bi₂-in-gi₄-a** (iii:12) and **[mu-u]n-pa₃-da** (iii:15). This is noteworthy in particular because the actions denoted by the latter two epithets resemble a unique performance, maybe something not done constantly.

As the table above shows, the usage of plain verbal bases to denote a participle is relatively common and not restricted to our text. There are plenty of examples also attested in other royal inscriptions of the Larsa kings, as well as in the “songs of praise” dating to this period.

(2) Another presumable peculiarity is the verbal form attested in l. i:18: **mu-un-na-‘an²/ab²’-gub-be₂-eš**. As Dietz Otto Edzard pointed out, this verbal form can only be transitive, since the alternation between the bases **gub** (sg.) and **su₈(g)** (pl.) is only apparent in intransitive usage.³⁰ Unfortunately it appears that there has been a sign directly before the base which cannot be identified with certainty.³¹ In l. iv:19 we find the interesting form **mu-‘un’-na-‘su₈*’-su₈-b[e₂*-eš]** which must be interpreted as the plural *hamtu* base of **ḡen**, “to go”.

(3) Nicole Brisch collected among “Possible Syntactic Changes” (2007, 110–112), besides the so-called **mes-an-ne₂-pa₃-da** construction, several other constructions attested in the Larsa texts. A noteworthy example is found in ll. iii:5–7 of *Sîn-iddinam* E. The agent of this phrase, **‘iškur diḡir-ra-ne₂**, “Iškur, his god”, is flanked by the absolutive on the one hand and the verb in the *hamtu* aspect on the other. Since the absolutive itself contains a *marû* participle (**nu-til-e**), the scribe may have preferred this **mes-an-ne₂-pa₃-da** construction over the construction ****ABS. – saḡ-e-eš(-e) rig₇-ga – ‘iškur diḡir-ra-na-ke₄** as attested directly before in ll. iii:3–4.³² Perhaps this construction was triggered by the fact that the scribe wanted to avoid the juxtaposition of a *marû* participle on the one hand and one in the *hamtu* aspect on the other, one belonging to the absolutive of the phrase, the other representing its verbal action.

[5] Edition

In the following new edition of the text the line count is starting anew in each column. New readings, based on collation of the original tablet as well as close-up photos, are marked by asterisk (“*”). Some lines on the tablet were too long. Hence, the scribe put the content on two physical lines without separating them by a single rule. In the transliteration those line breaks are marked by a slash (“/”). Although in the majority of cases the scribe broke the line at the word borders, there are some instances where he separated nouns or verbal phrases.³³

Obv.	i	1	‘iškur en ud-ḥu[š-an(?)-ki(?)] / ud-gal-a[n ² -ki(?)]
	i	2	nam-maḥ-a-ni-‘šc ₃ ’ nir-‘ḡal ₂ ’
	i	3	saḡ-rib ka-mud-ḡa[l ₂] / dumu-an-‘na’
	i	4	saḡ ir ₉ -ra ‘gu ₂ ’-c ₃ *
	i	5	en saḡ-ḥuš ud-‘gal-la u ₅ *’-a / gaba-‘šu’-ḡar nu-tuku

29. An alternative interpretation of the reduplicated verb bases would be the reference to a plural object.

30. See Edzard 2003, 77, ch. 12.4.6.

31. It is probable that the respective sign remains belong either to AN or AB. Compared to other indented lines, the indentation here would be too great.

32. See Brisch 2007, 110–111.

33. See i:10 (**ḥe₂-ḡal₂-/am₃**); i:12 (**ba-an-da-ab-/gi₄**); i:18 (**mu-un-na-/‘an²/ab²’-gub-be₂-eš**); ii:7 (**lu-lu-/lu**).

	i	6	dungu(IM.'SI'.A) sir ₂ -re
	i	7	mir-a im ₂ -im ₂ -ʔ ^a -da-ni
	i	8	ki mu-un-da-tuku ₄ (LAGABxEŠ)-c
	i	9	an-dağal-la im-mah / gu ₃ ru-ru-gu ₂
	i	10	[za-p]a-ağ ₂ -bi ħe ₂ -ğal ₂ '-/am ₃
	i	11	šeg ₁₀ (KAX[ŠI])D-gi ₄ -ni-še ₃ / [k]alam ħur-sağ-gal-gal
	i	12	ni ₂ -bi ba-an-da-ab-/gi ₄
	i	13	'ur'-sağ-gal sibir ₂ *-ta / šu* dab ₅ -c
	i	14	nam-nir-ra za ₃ -keš ₂
	i	15	a-ab ur ₅ -ša ₄ -ni
	i	16	{UN}* kalam-ma dul-la-še ₃
	i	17	na ₄ -ga[l]-gal mir ^{a*} IM.A / gi ₁₆
	i	18	u[^{a*}] 'ne ^{a*} -ba mu-un-na-/ʔan ^a /ab ^a -gub-be ₂ -eš
Obv.	ii	1	[...]
	ii	2	[...]
	ii	3	'gi-gin ^a ? nun-na x'
	ii	4	IM-ħe ₂ *-ğal ₂ -la-n[-]še ₃
	ii	5	{DI} di mu-un-na-keš ₂ *
	ii	6	uğ ₃ -sar ₂ -ra-ba igi-bi / im-ši-ğal ₂
	ii	7	en nam-ħe ₂ giri ₁₇ -zal lu-lu-/lu
	ii	8	zi-kalam-ma sum-mu
	ii	9	nun ša ₃ -gur-ru šu-niğin*-ʔbi' du ₁₀
	ii	10	an-dul ₃ -larsa ^{ki} -ma
	ii	11	a ₂ -tab ^h ^d sucn-i-din-na-am / ki-me ₃ -ka
	ii	12	šen-'řen'-na crin ₂ za ₃ -'ga'-na / gub-bu
	ii	13	en-gal ku ₃ -ğal ₂ -an-/ḏen-lil ₂ -ka
	ii	14	nam-ma-ni za ₃ ⁱ nu-sa ₂
	ii	15	lugal-a-ni-ir
	ii	16	^d sucn-i-din-na-am / nita-kal-ga
	ii	17	nun-sun ₅ -na ni ₂ -tuku-ḏen-lil ₂ -la ₂
	ii	18	ħe ₂ -am ₃ -c ₂ -kur-ra-'kam'
	ii	19	šul mu-du ₁₀ sa ₄ -a / ḏranna'-ke ₄
	ii	20	u ₂ -a-'uri ₅ ^{ki} -ma
Rev.	iii	1	lugal-larsa ^{ki} -ma
	iii	2	lugal-ki-en-gi-ki-uri-ke ₄
	iii	3	ğeštu ₂ -dağal igi-ğal ₂ diri / sum-ma
	iii	4	^d nu-dim ₂ -mud-ke ₄
	iii	5	bala-du ₁₀ ti-u ₄ -sud-ra ₂ / ħe ₂ -ğal ₂ niğ ₂ nu-til-c
	iii	6	^d iškur diğir-ra-ne ₂
	iii	7	sağ-e-eš-e rig ^r -ga
	iii	8	ğiš-ħur-eridu ^{ki} -ga si sa ₂ -sa ₂
	iii	9	nidba-
	iii	10	diğir-re-c-ne šu du ₇ -du ₇
	iii	11	'gal'-an-zu me-libir
	iii	12	'ki-be ₂ ' bi ₂ -in-gi ₄ -a
	iii	13	[šul* d*]'utu* ^a uğ ₃ -sar ₂ -ra-ni-a*
	iii	14	[zi-d] _{c3} -eš
	iii	15	[mu-u]n-pa ₃ -da
	iii	16	[ğišgu-z]a-'mah'
	iii	17	[me(ʔ)-dim ₂ (ʔ)-bi(?)] me-'dim ₂ '-ta diri
	iii	18	[ḏ(?)iškur(?) diğir-r]a-ni-ir se ₃ -ga
	iii	19	[ku ₃ (ʔ)-sig ₁₇ (ʔ) k]u ₃ -luḫ-ḫa
	iii	20	[^c) kiğ ₂ (ʔ) gal-l]e-eš ak
	iii	21	[še*-cr*-k]a-an du ₁₁ *-ga
	iii	22	[° ° ° ° ɣ] ^{ro} (°)'
			(lacuna of up to four lines)

Rev.	iv	1	me-te-nam- ^r u ₁₈ * ^r -ru-ka-ni
	iv	2	^r du ₁₀ ^r -ḡal ₂ -le bi ₂ -du ₇ -a
	iv	3	ša ₃ - ^r la-la ^r ḡal ₂ -la-na
	iv	4	kiḡ ₂ -bi ^r im ^r -mi-in-til
	iv	5	u ₄ -bi-a ^r iškur diḡir-ra-ni
	iv	6	^ḡ gu-za ka-silim-ma-ka-na
	iv	7	bara ₂ *-ga ^r * dur ₂ mi-ni-in-ḡar
	iv	8	u ₄ -a u ₄ -ul-li ₂ -a-aš
	iv	9	^r me ^r -dim ₂ -bi im-mi-in-[d]iri
	iv	10	ḡiš-ḡur me-maḡ- ^r bi ^r
	iv	11	ki-be ₂ mi-ni-in-kiḡ ₂ -kiḡ ₂
	iv	12	min gu ₄ *-gal ša ₃ * -dili- ^r ta* ^r
	iv	13	erim ₂ -lugal-la du ₇ -d[c ₃]
	iv	14	zi-da gub ₃ - ^r bu ^r -b[i]
	iv	15	ša ₃ *-ta im- ^r mi-in ^r -[dim ₂ (?)]
	iv	16	ERIN ₂ .PIRIḠ(-) gal ^r [° ° °]
	iv	17	ḡe ₂ -ḡa[l ₂ -a]m ₃ * a ^r x ^r [° °]
	iv	18	me-šc ₃ an-daḡal ^r *(-)[la(?) °]
	iv	19	mu- ^r un ^r -na- ^r su ₈ * ^r -su ₈ -b[c ₂ *-cš]
	iv	20	alan-bi mi-ni-i[n-dim ₂ /ku ₄]
	iv	21	du ₁₀ -ub-ba im-mi-in-[gub/ḡar]
	iv	22	^r x x x im-mi ^r -in ^r [° ° (°)]
			(rest is broken off)

Translation

The following translation tries to apprehend the rather sophisticated phraseology and especially the quite appealing epithets for the storm and weather god IM or Iškur.³⁴

- i:1 (For) the god Iškur, the ter[rrible] storm [of heaven and earth(?)], the immense storm of hea[ven^r and earth(?)];
- i:2 In respect to his greatness he has authority;
- i:3 The foremost one, the eloquent one, the heavenly child;
- i:4 *Equipped* with a mighty head;
- i:5 The lord (with) a fearsome head, who rode a great storm, is someone who has no rival;
- i:6 Who summons storm clouds;
- i:7 When he rushes forth *like* a storm,
- i:8 The earth thereby trembles.
- i:9 When the august wind bellows in the wide sky,
- i:10 Then its cry is abundance.
- i:11 In respect to his noise the land and the great mountain ranges
- i:12 retreat in fear.
- i:13 (He is) the great warrior who seizes with the *mace*.
- i:14 Clothed in supremacy;
- i:15 In respect to his roaring *flood*
- i:16 covering the land,
- i:17 he is the one who blocks hail-stones, rainstorm(?), and rain.
- i:18 They are placed for him (like) *predators* in their strength.
- (two lines broken off)
- ii:3 Like a reed ...(?)
- ii:4 In respect to his *aura* of abundance
- ii:5 he *tied up* for him (i.e., Šin-iddinam) the judgment(?).
- ii:6 He looked at the numerous people.
- ii:7 Lord of plenty, who makes glory innumerable;
- ii:8 Who bestows life *upon* the land;

34. See for the most comprehensive study on the weather god Schwemer 2001, where several of the epithets quoted in *Šin-iddinam* E are dealt with.

^{ii:9} Prince, whose compassion (and) mercy(?) is good. // Merciful prince who makes its (i.e., of the land) totality good/adequate(?);
^{ii:10} Shade of Larsa;
^{ii:11} The help of Sin-iddinam, who at the place of combat
^{ii:12} (and) in battles assembles troupes by his side;
^{ii:13} Of the great lord, the canal inspector of An and Enlil,
^{ii:14} his fate (is) without equal;
^{ii:15} for his king
^{ii:16} Sin-iddinam, the strong man,
^{ii:17} the humble prince, attentive one of Enlil,
^{ii:18} —he is the *agreement* of the Ekur—
^{ii:19} Youth (whose) good name is called by Nanna;
^{ii:20} Provider of Ur,
^{iii:1} King of Larsa,
^{iii:2} King of Sumer and Akkad,
^{iii:3} Who has been given broad understanding and great vision ^{iii:4} from Nudimmud.
^{iii:6} Whom Iškur, his god, ^{iii:7} granted ^{iii:5} a good reign, life of *endless* days, and abundance that shall not come to an end;
^{iii:8} Who (daily) prepares the *rites* of Eridug, ^{iii:9} (and) perfects the offerings for the gods;
^{iii:11} The wise one ^{iii:12} who restored to its place ^{iii:11} the *forgotten mes*;
^{iii:15} Who was ^{iii:14} [rightly] ^{iii:15} chosen ^{iii:13} among the countless people by [the youth U]tu.
^{iii:16} (This) august [thro]ne, ^{iii:17} the form of which is surpassing the form (of all others), ^{iii:18} is established for his [god Iškur(?)];
^{iii:19} With [gold(?) (and)] refined [sil]ver ^{iii:20} greatly fashioned ^{iii:21} (and) [ad]orned.
(lacuna)
^{iv:1} His ornament of exaltation ^{iv:2} that befits (his) fighting (skills)(?).
^{iv:3} With his heart full of joy ^{iv:4} he finished the work thereon.
^{iv:5} On that day he let his god Iškur ^{iv:7} take (his) seat ^{iv:6} on his splendid throne, ^{iv:7} on the dais.
^{iv:8} Daily, until days of yore, ^{iv:9} he made its design surpassing.
^{iv:10} The plans/*rites* and august *mes* ^{iv:11} he went on searching at their (appropriate) places.
^{iv:12} Two large *bulls* (made) of one single *piece*(?), ^{iv:13} goring against the *adversaries* of the king, ^{iv:14} on the right and on the left side ^{iv:15} —(made) of (one) *piece*(?)—he [*fashioned*].
^{iv:16} A large EREN₂PIRIĜ figure [...]

^{iv:17} —it is abundance— [...]

^{iv:18} Where(?) [underneath(?)] the wide sky

^{iv:19} shall [they] be put(?) for him?

^{iv:20} He let a statue for it [enter] // He [*fashioned*] a statue for it.

^{iv:21} And [*placed*] it on its *lap*.

(lacuna)

Commentary

(i:1) There is only enough space for two further signs in the first line: **ud-ḫu[š-an-ki]** might be an apt reconstruction. It is noteworthy that **e₂ ud-ḫuš-an-ki** is attested as *incipit* of the Nungal-hymn. See, however, Schwemer 2001, 62³⁵⁷ for the reconstruction **ud-gal-a[n-na]** based on parallels.

(i:3) The reading of the sign KAL in **saĝ-KAL** is uncertain. An alternative would be the reading **rib** with its Akkadian equivalent *šūtuqu*, “surpassing, outstanding”. See, e.g., the unpublished manuscript N 1363+UM 29-16-785⁺, l. 8: **u₄-ta-u₁₈-lu ‘pirig’-saĝ-rib-me₃**.³⁵ See further the *saĝkal* snake and its imagery in Sumerian literary compositions as discussed in Black 1998, 133–134 and compare *Lugal-e*, l. 175: **muš saĝ-kal-gin₇ kalam-ma šig_x bi₂-in-gi₄**, “(the monster Asag) like a *saĝkal* snake roared over the land” (cited after Black 1998, 134).³⁶ For a discussion see Sjöberg — Bergmann 1969, 66.

35. An edition of this literary composition, an account on the second journey of the god Ninurta(k) to Eridug, is currently in preparation by the author.

36. See the discussion in Zgoll 1997, 316 *sub* l. 12.

For a lexical attestation of KA-mud- $\tilde{g}al_2$: *muntalku*, “deliberate, judicious”, see OB *L₂* C7, 18 (*MSL* 12, 197). There is, however, a more frequent equation found in lexical lists: *mūtāmū*, probably to be translated as “the eloquent one”.

(i:4) For the reading *ir₉* of the sign KIŠ in the sense of Akkadian *gašm*, “strong”, see now Steinkeller 2004, 176 and the first part of l. 2 in *Inana(k)* G: **ga-‘ša’-an-ir₉-ra-‘ra’** (...) “the almighty lady” (Wagonsonner 2010, 222–223, 228). Frayne translates “whose head is clothed in magnificence” (1990, 177). Presumably *ir₉* is here, as in other texts, used as adjective.

At first glance, the end of the line indeed looks like **‘gu₂’-e₃-a**, as is indicated by the reading of both Michalowski and Frayne. Nonetheless the last vertical “rule” has to be interpreted as the rule dividing columns i and ii. The vertical wedge before this “rule” is the final wedge of the sign DU. For **gu₂~e₃** see Jaques 2006, 377⁸¹¹: “*gú è = ḫalāpu* ‘envelopper, couvrir, revêtir’ apparaît quelquefois avec *ul* et *ḫi-li*, ainsi qu’avec les termes de splendeur et de manifestations lumineuses”.

(i:5) While Michalowski 1988, 268 reads **ud gal-‘la’ x-a**, Frayne interprets the sign remains as **x-bi-a**. For a possible identification of this phrase see *Enki and the World Order*, l. 312: **ud-gal-la u₅-a** (...), “[t]he one who rides the great storm” (Kramer — Maier 1989, 50; Schwemer 2001, 177). Unfortunately, at first glance, the sign remains do not fit **u₅**. The same phrase also occurs in the **er₂-šem₃-ma** 23.1, l. 8: **a-a ḫiškur ud-gal-la u₅-a mu-zu an-za₃-še₃**, “Father Iškur, lord who mounts the great storm, your name (is) to the limits of heaven” (Cohen 1981, 52–53).

Although the sign remains in our text more likely resemble the sign UR₂, we may identify the respective sign in virtue of the afore-mentioned parallels as **u₅**. For a similar sign form see Mittermayer 2006, no. 33 who gives an example from ms. GG of the *Lamentation over the Destruction of Sumer and Ur*, l. 303.³⁷ This particular sign form pretty much mirrors the situation in our text (Fig. 2).³⁸



Fig. 2

(i:6) **dungu-sir₂** is rarely attested in royal inscriptions. It possibly also occurs in the inscription Rīm-Sîn I, *RIME* 4.2.14.1, l. 5: **dungu-sila ka-keš₂-re** interpreted as erroneous spelling of our **dungu-sir₂(-ra)**.³⁹ See further *Ur-Ninurta(k)* B, l. 9: **dungu sir₂-re a-ḫe₂-ḡal₂-la sum-mu a-gar₃-ra šeḡ₃-šeḡ₃**, “to make thick clouds give out the waters of *ḫegal*, to make them pour down *heavy* rain on all the fields” (Kramer — Maier 1989, 90).

(i:7–12) A nice, but unfortunately partly damaged parallel to this passage in which the storm god Iškur is similarly characterised as in *Sin-iddinam* E is found in *Enmerkar and the Lord of Aratta*, ll. 543–546 (after Mittermayer 2009, 213–214): “**ḫiškur an-ki-a gu₃ nun-bi di-dam / u₄ du₇-du₇ ug-gal ‘an² ki x’ KA ‘ḡiri₃-ni’ nam-mi-ni-in-gub / kur-kur [x x x mu-n]a²-TUKU₄.TUKU₄-e / ḫur-saḡ [x x x] mu-un-da-peš-peš-e**, “Iškur, der im Himmel und auf der Erde laut brüllt,⁴⁰ der hereinbrechende Sturm, der grosse *Löwendrache* von Himmel² und Erde ..., (lenkte) seinen Schritt dorthin, (woraufhin) sämtliche Bergländer [...] bebten und das Gebirge [...] vor ihm erzitterte⁴¹” (Mittermayer 2009, 147).

(i:7) For an intriguing parallel see *Išme-Dagan* S, l. 23–25:⁴² **u₄-ba ḫiš-me^d da-gan uru^dalan mer-re-e KAS₄-KAS₄-e ḫu-luḫ-ḫa-na / e₂-ni₂-guru₃ bara₂-kal-kal-[l]a-na / mu-ni-in-gub še-er zi-de₃-eš bi₂-in-gun₃**, “Damals hat (er) Išme-Dagan, eine Kupferstatue, (die ihn darstellt) wie er wütend laufend einherstürmt,

37. See Michalowski 1989.

38. See Gadd’s copy *UET* 6, 130, obv. 15’. There is no collation given to this sign in Ludwig 2009, 129.

39. See further *Išme-Dagan* I, l. 11: **[s]u-din-zu dungu-sir₂-zu**, “As to your *sudin*, you are a thick cloud” (Klein 1981, 37, 39).

40. This line can be compared to l. i:9: **an-daḡal-la im-maḫ / gu₃ ru-ru-gu₂**, “When the august storm bel-lows in the wide sky”.

41. But see Schwemer 2001, 178 for another interpretation of l. 546: “die Berge ließ er üppig werden”.

42. See also Michalowski 1988, 272.

in é-ní-gùru, seinem hochgeschätzten Postament, aufgestellt und mit Strahlenglanz geschmückt” (Ludwig 1990, 87. 90; see also Michalowski 1988, 272). There Ludwig takes **mer** as verb base parallel to **hu-luḥ** and quotes several bilingual attestations (1990, 79–82). Probably her translation should be modified by virtue of the meteorological connotations in our text. It is, however, not impossible to understand **mir** in both texts with the meaning “storm”.

The collation of this line suggests a reading **im₂-im₂-i*-da-ni** instead of hitherto **kas₄-kas₄-x-da-ni** (besides Michalowski and Frayne see Schwemer 2001: 189¹³⁰⁵ and Jaques 2006, 86, ex. S146). A verbal base **im₂** instead of **kas₄** is attested in several instances, so, e.g., as imperative in *Dumuzi(d)’s Dream*, l. 129: **lu₂ lu₂-ra im₂-ma-ni-ib amaš e₂-tur₃-še₃ <mu-un>-ši-re^{re}-eš**, “(Crying): ‘Come together!’ they came to the sheepfold and stall” (Alster 1972, 66–67).

(i:8) See *Ninurta(k)* C, rev. 15: **ⁿnin-urta-ke₄ šeg₁₁-gi₄-a-zu-še₃ kur i₃-tuku₄-tuku₄-e**, “O Ninurta(k), by virtue of your roaring the mountain trembles” (cf. also Falkenstein 1959: 107–119) and compare ll. 62–69 in *Sulgi(r)* A:

- 62 **u₄-bi-a u₄-de₃ gu₃ ḥe₂-eb-be₂ mar-uru₅ ḥe₂-niḡin**
 63 **im-mir-mir-ra im-u₁₈-lu ur₅-bi ni₂-bi-a ḥu-mu-un-ša₄**
 64 **nim-ḡir₂-ḡir₂ im-imin-bi-ta an-na teš₂ ḥe₂-ni-gu₇**
 65 **u₄-te-eš-du₁₁-ga ki ḥe₂-em-tuku₄-tuku₄**
 66 **ⁿiškur-re an-niḡ₂-daḡal-la-ba gu₃ ḥu-mu-ni-dub₂-dub₂**
 67 **im-an-na-ke₄ a-ki-ta gu₂ ḥe₂-em-ma-da-ab-la₂**
 68 **na₄-di₄-di₄-bi na₄-gal-gal-bi**
 69 **murgu-ḡa₂ dub-dab ḥe₂-em-mi-ib-za**

“On that day, the storm shrieked, the west wind whirled,
 The north wind and the south wind howled at each other,
 Lightning together with the ‘seven winds’ devoured everything in heaven,
 The thundering storm made the earth quake,
 Iškur roared in the broad heavens,
 The clouds of heaven mingled² with the waters of the earth,
 Their small (hail-)stones (and) their large (hail-)stones
 Were striking on my back” (Klein 1981, 196–197)

na₄-gal-gal, (lit.) “large stones”, are also attested in our text, in l. i:17. The meaning “hail-stones” is rather befitting for this context. See also the **er₂-šem₃-ma** 23.1, ll. 23–24: **na₄-im-tur-tur-e šu um-me-ti a-ba za-e-gin₇ te-ba / na₄-gal-gal-e šu um-me-ti a-ba za-e-gin₇ te-ba**, “Take small ...-stones! Who is like you when approaching? Take large (hail?)-stones! Who is like you when approaching?” (cf. Cohen 1981, 53–54). For a recent study on the verb **tuku₄**, “to tremble”, see Jaques 2006, 203.

D. Schwemer collected **er₂-šem₃-ma** songs dealing with Iškur’s combat against the rebel lands (2001, 183–88) and presented a synoptic transliteration that reveals rather intriguing variants. See, for our purpose, ll. 8–9 (2001, 185):

- 8 A **ia₄-im-TUR-TUR-e šu um-me-ti a-ba za-e-gin₇ te-ba**
 C **im-di₄-di₄-la₂ ʾšu um¹-[**
 D **[im-d]i₄-di₄-la₂ šu um-mi-ta ia₄-di₄-di₄-la₂**
 F **im-di-di-le šu mu-mi-tu i-ia-di-di-le**
 9 A **ia₄-gal-gal-e šu um-me-ti a-ba za-e-gin₇ te-ba**
 C **im-gal-gal-e šu u[m-**
 D **[im]-gal-gal-e šu um-mi-tag ia₄-gal-gal-la₂**
 F **im-gal-ga-al-le šu mu-mi-tu i-ia-ga-al-ga-le {° °}**

The variant orthography **ia₄/na₄** and **im** should be emphasized. Schwemer translates: “Die kleinen Stürme hast du aufgenommen, die kleinen Hagelkörner, die großen Stürme hast du aufgenommen, die großen Hagelkörner” (Schwemer 2001, 187).

(i:9–10) See also the translation in Schwemer 2001: 61: “Heult der mächtige Sturmwind am weiten Himmel, bedeutet sein Gebrüll Überfluß”. Whereas the possessive suffix ***°-bi** refers here—if not taken as a mistake—to **im-mah₃**, “the august wind”, the animate possessive suffix ***°-(a)ni** in l. i:11 more likely points to Iškur himself. The verbal compound **gu₃~ru(g)**, (lit.) “to oppose (with) a cry”, is not included in Karahashi 2000.

(i:10–11) For the sequence **za-pa-ağ₂**, “cry”, and **šeg₁₀-gi₄**, “noise”, see also the **a-da-ab** song *Ur-Ninurta(k)* F (VS 17, 40 / VAT 8212), Obv. 5–6 (coll.) (see also Schwemer 2001, 190): ‘**za**’-**pa-ağ₂-ğ₂a₂-’ni-še₃ dam²-zu**’⁴³ [] / [š_e]g₁₀-gi₄-ni-še₃ ‘**din**’-lil²-e’ x’ []. See further *Nin-me-šar₂-ra*, l. 10: **dīškur-gin₇ ki šeg_x gi₄-a-za** **‘ašnan la-ba(-e)-ši-ğal₂**, “In dem Gebiet, gegen das du wie Iškur gedonnert hast, war Ašnan um deinetwillen nicht mehr vorhanden” (Zgoll 1997, 2–3).

(i:11–12) Noteworthy is the play with the verb **gi₄**, “to return”, once in **šeg₁₀~gi₄**, (lit.) “to return a cry” and, in the subsequent line, **ni₂-bi~gi₄**, “to retreat in (one’s) fear”. The comitative infix, here, may refer to the storm god himself.

(i:13) The reading **sibir₂** or **enkara** should be preferred over **sibir**, for the latter has an initial *Winkelbaken* (U.EN×GANA₂(.tenū); see Mittermayer 2006, no. 341). The sign BURU₁₄⁴⁴ is also used in the *Nippur Lament*, l. 321: **nam-maḥ kur-gal** **‘nu-nam-nir-ra enkara-an-ki-ke₄**, “The majesty of the Great Mountain Nunamnir, *enkara*-weapon of the universe” (Tinney 1996, 122–123). See further the nice parallel in *Inana(k)* C, l. 8: **me-gal-gal šu-du₇ sibir ba-e-dab₃-be₂ sağ-KAL maḥ-bi(-)(e)-ne**, “She makes perfect the great me’s, she holds a halter in her hand, she is their (of the gods) first” (Sjöberg 1975, 178–179; Zgoll 1997, 316 *sub* l. 12).

(i:14) The compound verb **za₃~keš(ř)**, “to tie up”, is only rarely attested and occurs besides in our text three times in the Larsa royal inscriptions, namely in:

- Sin-iqīšam, *RIME* 4.2.11.1, l. ii:5: **me kilib₃-ba za₃-k[eš₂]**, “clothed in all the *mes*” (Frayne 1990, 191).
- Rim-Sin I, *RIME* 4.2.14.2005, l. 3: **šita₂-ḥuš-a za₃-keš₂**, “who carries the angry *šita* mace” (Frayne 1990, 307).
- Rim-Sin I, *RIME* 4.2.14.2006, l. 3: **me-sikil-la za₃-keš₂**, “who carries the pure *mes*” (Frayne 1990, 307).

The meaning “to be clothed with” (+ *locative*) is clear from attestations as in *Enmerkar and the Lord of Aratta*, l. 579 (text An, xii:9): **kuš-piriğ sa-piriğ-ğ[a₂ z[a₃ mu-ni-in-keš₂**, “er hatte sich das Fell und die Sehnen eines Löwen umgebunden” (Mittermayer 2009, 148–149).⁴⁵ For further discussion see Karahashi 2000, 175–176.

(i:15) For **ur₅-ša₄** in the context of the god Iškur see Schwemer 2001, 70–71. See further Jaques 2006, 172–173³⁸⁴: “ur₅ ša₄ désigne un grondement sourd similaire au beuglement des bovins”.

(i:16) Both Michalowski and Frayne read this line **me-dam₂ kalam-ma dul-la-še₃**. Although this reading is based on a couple of parallels, it seems problematic for some reasons. First of all, the indentation of the sign ME is too large. Secondly, there are too many wedges or remains thereof visible. A possible reconstruction of the small broken area, avoiding the unpleasant emendation given above, could be ‘**ši**’-**kalam-ma**. If so, **ši** could be a (Emesal) writing for **zi**, “life”. See now *Inana(k)* G, l. 65: **am ši-ka-na-ağ₂-ğ₂a₂ mu-lu₂-bi de₃-en-ti**, “O lord, life of the land, I will *revive* that man” (Wagensonner 2010, 226–227, 237). The problem with this interpretation is the occurrence of **zi-kalam-ma** in our text (l. ii:8) and the fact that a relatively rare Emesal writing is not expected here.

Given the problems with this reconstruction I propose to eliminate any sign before **kalam-ma**. After collation it seems rather probable that the scribe started writing the sign UN and then decided to indent the text. A similar case is found in l. ii:5 where the scribe started writing the sign DI, then erased it and indented the whole line.

Hence, **a-ab ur₅-ša₄-ni** should be considered the absolute to the verb **dul**, “to cover”. As for the crucial **a-ab**, there is no solution that can eliminate all problems. Frayne 1990, 177 understands this line as follows: “At his thundering (over) the sea”, interpreting **a-ab** as variant to the more common **a-ab-ba**, “sea”.⁴⁶ In lack of any better and grammatically more suitable solution, Frayne’s interpretation is followed here. For the variant **a-ab** instead of **a-ab-ba** see, e.g., *Enki’s Journey to Nippur*, l. 54 (after ms. Ur₁): **a-ab zi-ga gaba šu-‘ğar nu’-[tuku]** (see now Delnero 2006, 2265).

(i:17) The sign **bad₃** should not have a vertical wedge incorporated into the sign form of **ezen**. Though consisting of a relatively high amount of wedges, this sign could possibly resemble the sign MIR, if it were not for l. i:7, where the sign MIR appears in a different form. Compare this sign sequence to *Šulgi(r)* B, 37: **mir im ne₃-ğal₂-la-gin₇ dal-le-da-bi**, “(the projectiles ...) would whizz like a dashing storm” (Castellino 1972, 34–35).

43. This reading is tentative, but the sign remains as well as the reference to Ninlil (see Schwemer 2001, 190+¹³¹¹) in the subsequent line may favour it.

44. See Mittermayer 2006, no. 63.

45. But see Vanstiphout 2003, 88–89: **tug₂-piriğ-piriğ-‘ğ₂a₂’ zag mu-ni-in-KEŠ₂**, “And wrapped his body in a lion skin”.

46. See also *PSD* A/II, 135 *s.v.* **ab-ba** B; reading **a-aba**.

For the sign sequence **im a** or **tumu a** see *Enmerkar and the Lord of Aratta*, l. 415: **giri₇-ni tumu-a bi₂-ib-zi-zi**, “(wie ein durch trockenes Land galoppierender Steppenesel rannte er dahin,) die Nase in den Wind gehoben” (Mittermayer 2009, 138–139). See further the difficult line in *The Three Ox-Drivers from Adab*, l. 77: **ur-saĝ IM-a ĝen-na-da [...]**, “The hero, walking in the rain(?) [...]” (Alster 2005, 380).⁴⁷ For a discussion of this sign sequence see also Brisch 2007, 202 *sub* the remarks on l. 23 of the hymn *Rim-Sin C*.⁴⁸

A possible solution for the verb is **gi₁₆(b)** in the sense of Akkadian *parāku*, “to block, to lay across, etc”. (*CAD* P, 153–160). There is a line in *Enki and the World Order* that reads (l. 313): **ĝis₂si-ĝar-ku₃ an-ša₃-ge gi₁₆-ba**, “(Iškur) who with the holy bolt blocks up the insides of heaven” (Kramer — Maier 1989, 50; Volk 1995, 198⁹³⁷; Schwemer 2001, 177). The preceding line even contains the phrase **ud-gal-la u₅-a**, “[t]he one who rides the great storm” (Kramer — Maier 1989, 50), attested in our composition too (l. i:5).⁴⁹

(ii:18) The beginning of this line poses some problems. Although a form **niĝin-ne-ba** is possible at first glance, the sign remains may point, however, to the sign UR.⁵⁰ There is an intriguing passage found in *Šulgi(r) D*, l. 299: **am-gal-še₃ tu-da piriĝ ne-ba gub-ba**, “Born to a great wild bull, who stands firm in his strength (like) a lion” (Klein 1981, 82–83). In this case **ne** is a variant to **ne₃**, “strength” (Klein 1981, 113). Sumerian **ur** generally means “dog”, but can also occur in contexts where a “lion” or another kind of predator is meant. See here *Nin-me-sar₂-ra*, l. 14: **an-ne₂ me sum-ma nin ur-ra u₅-a**, “(Inana(k)), der An die ME gegeben, Herrin, die auf Raubtieren einherfährt” (Zgoll 1997, 2–3) and l. 127: **ur-gin₇ ad₆ gu₇-za ħe₂-zu-am₃**, „Daß du wie ein Raubtier Kadaver frißt, soll bekannt sein!“ (Zgoll 1997, 14–15); see further the thorough discussion in Zgoll 1997, 318–319. 423 *sub* l. 127.

In case, the interpretation of the sign remains in our text is sound, the afore-mentioned passage in *Šulgi(r) D* fits rather well. Hence we have a phrase **ur ne-ba ~ gub**, “a predator standing firm in his strength”.

The verbal form containing the sign sequence **gub-be₂-eš** is noteworthy. Since **gub** has varying singular and plural stems in intransitive usage, the verbal base does not change—as was pointed out by Dietz Otto Edzard (2003, 77)—when used in a transitive sentence.⁵¹ Forms like **mu-’un’-na-’su₈*’-su₈-b[e₂*’-eš]** (l. iv:19) are intransitive.⁵²

(ii:3) The phrase **gi-gin₇**, “like a reed”, also occurs in the badly preserved hymn *Sin-iddinam B*, ll. 21’–22’: **gu₂-erim₂-ĝal₂-’la’ [...]** / **gi-gin₇ du₇-d[u₇-a’]**, “piercing(?) the enemy-land like a reed(?)” (Brisch 2007, 132–133). The sign remains in our line unfortunately do not fit this reconstruction.

(ii:4) Frayne 1990, 177 reads (following Michalowski) **ni₂-bi ĝal₂-la-ni-še₃** and translates “On their own accord, at his presence”. Thanks to collation of the respective line, the second sign is certainly **ĤE₂**, though both horizontal wedges are difficult to see at first glance. For **im-ĥe₂-ĝal₂-la**, “wind of abundance”, see also an inscription of Rim-Sin I (*RIME* 4.2.14.1), ll. 25–30: **’iškur lugal-a-ni / u₃-mu-un-ši-ĥul₂ / u₄-bala-a-na-še₃ mu-bi su₁₃-ra₂ / im-ĥe₂-ĝal₂-la / ab-sin₂ zi-kalam-ma / saĝ-e-eš ĥe₂-en-na-rig₇**, “On account of this, may the god Iškur, his lord, rejoice at him and grant him for the days of his reign, whose years are long, abundant rain (and) furrows, the sustenance of the land” (Frayne 1990, 272).⁵³

(ii:5) The sign remains at the beginning of this line obviously belong to the sign DI. It may have been intentionally omitted because the scribe wanted this line indented. More difficulties poses the verbal base. The respective sign was interpreted by Michalowski and Frayne as IL₂. After close inspection, it seems that this reading should be refined. Fig. 3 contains this sign form as well as two further signs attested in our text that are palaeographically

47. See further the unsolved l. 109 in *Home of the Fish*: **dumu-dam-gar₃’-ra NI GA IM A-mu** (Civil 1961, 162).

48. *Rim-Sin C*, l. 23: **ubur an sud aĝ₂ ĝal₂ ĥu-mu-ra-ab-tag₄ šeg_x(IM.A)-an-na ĥu-mu-ra-ab-šeg₃**, “He shall open for you the teats of the shining heavens so that the rain of heavens shall rain for you” (Brisch 2007, 200–201).

49. Another attestation for **im a** is found in *Rim-Sin E*. There, in l. 83, we read: **šeg_x(IM.A) an-ta a-bi bad-ta ĥe₂-en-na-gi-en**, “May you make steady for him the rain from the heavens, its water from high above” (Brisch 2007, 216–217). In spite of the many peculiarities in Larsa texts an interpretation of **gi₁₆** in our text as a—possibly erroneous—writing for **gin** as found in the *Rim-Sin* composition is improbable.

50. See the beginning of l. i:13 *vs.* the sign NIĜIN in l. ii:9.

51. See above, p. 18.

52. If the reading of the sign BI is correct here, the verbal base belongs to the verb **ĝen**, “to go”.

53. See further *Enki and the World Order*, l. 90: **an-e um-ma-teĝ₃ im-ĥe₂-ĝal₂-la an-ta šeg₃-ĝa₂**, “when it approached the above, the *ĥegal*-rain poured down from above” (Benito 1969, 119; Kramer — Maier 1989, 42).

close to the supposed IL₂. The closest resemblance is found in the sign KEŠ₂ as attested in l. i:14. However, neither a verb **di~il₂** nor **di/sa₂~keš₂** is attested anywhere else. Åke Sjöberg already pointed to this reading in his edition of the intriguing (lexical) text *UET* 7, 93 which equates in l. 4 the Sumerian **MUŠ₃-KEŠ₂¹²-da** with Akkadian *dīnum*, “verdict” (Sjöberg 1996, 221 and 223⁺¹).

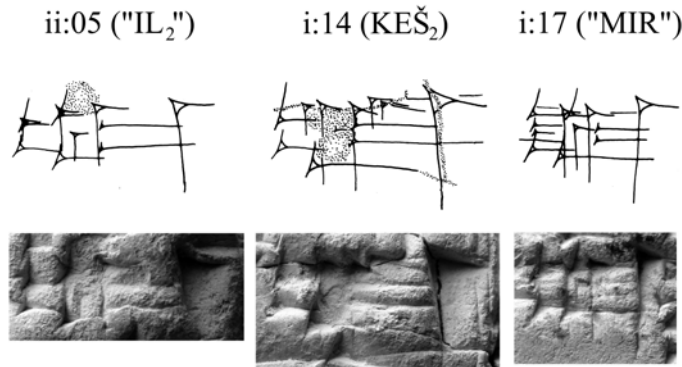


Fig. 3

(ii:6) Instead of **uĝ₃-šar₂-ra-ba**, we would rather expect **uĝ₃-šar₂-ra-ni-a** here, as attested in our text in l. iii:13, for the possessive postposition refers to the god Iškur. For the following **igi-bi im-ši-ĝal₂** see *Išme-Dagan* W_A, ll. 90–92: **a-nun-na-ke₄-ne / ama a-a ugu-bi-gin₇ / igi-bi im-ši-ĝal₂**, “Die Anuna schauten auf sie wie auf ihren leiblichen Vater und auf ihre leibliche Mutter” (Ludwig 1990, 99, 102). See further the *Nungal hymn*, l. 79: **kur-kur-re ama-diĝir-bi-gin₇ igi-bi im-ši-ĝal₂**, “Alle Länder schauten darauf (...) wie auf ihre Mutter und ihren ‚persönlichen Gott’” (Ludwig 1990, 145).⁵⁴ Frayne translates this verbal phrase “[h]e spies the numerous people”. In an inscription of Rīm-Sin I. of Larsa (*RIME* 4.2.14.16) the goddess Nin-egal is described as **uĝ₃-šar₂-ra-aš igi-bi ĝal₂**, “who looks at the numerous people” (l. 3; see Frayne 1990, 294).⁵⁵

(ii:7–8) See also Schwemer 2001, 181¹²⁶⁵: “Der Herr des Überflusses, der die Üppigkeit vervielfältigt, der den Lebensunterhalt für das Land gibt”.⁵⁶ Attestations with a triple writing of the verbal base⁵⁷—here **lu-lu-lu**—are relatively scarce. This orthography has hitherto not been explained appropriately, but is, however, not limited to either the *hamtu* or *maru* aspects. Hence we find **ĝar-ĝar-ĝar** and **ĝa₂-ĝa₂-ĝa₂**. Furthermore, such verbal bases can occur in infinite and finite verbal forms.

In our composition we find both, **nam-ĥe₂**, and **ĥe₂-ĝal₂**. For an example referring to this differentiation see the *incipit* of *Dumuĝi(d)-Inana(k)* B₁: **u₄ ĥe₂-ĝal₂-la na-nam ĝi₆ nam-ĥe₂ na-nam**, “It was in the days of abundance, it was in the nights of plenty” (Kramer 1973).

(ii:8) The sign form of SUM as found in this line and l. iii:3 respectively is not exemplified in Mittermayer 2006, no. 388.⁵⁸ It resembles a rather “archaizing” state of this sign which is still traceable in a couple of texts dating to the Middle Assyrian period.⁵⁹ For **zi-kalam-ma** see also the **e₂-zi-kalam-ma**, the name of Inana(k)’s temple in Zabalam; Ḫammu-ṛapī *RIME* 4.3.6.15, ll. 7–9 and *RIME* 4.3.6.16, l. 33.

54. Further attestations are given in Ludwig 1990, 144–146 and Karahashi 2000, 122–123 (“to look at”).

55. Here, the terminative postposition occurs on the noun phrase instead of the locative postposition as in *Sîn-iddinam* E.

56. See also Schwemer 2001, 65–66.

57. In the case of **ĝar** there is even one example where we find the base written four times, namely in *Silver and Copper* D, l. 81.

58. See, e.g., also a school copy of a royal inscription of the Larsa king Abī-sarē, *RIME* 4.2.6.1, l. i:3’: **nir-sum-ma** (after the hand copy in *UET* 8, 65) and an inscription by Rīm-Sin I, *RIME* 4.2.14.8, l. 5: **a₂-aĝ₂-ĝa₂ sum-mu gal-zu** (after the hand copy in *UET* 1, 138).

59. See, e.g., on the well preserved manuscript of *Ea* I (VAT 10172) which was written by a scribe named Sin-šuma-iddina, son of the royal scribe Ninurta-uballissu (see most recently Wagonsonner (2011, 676–677); a copy of the whole tablet is found in Wagonsonner (forthcoming)). The colophon states that the source of this Middle Assyrian copy is an “old A.A series” (GIŠ.GAR₃ A.A^{meš} LIBIR.RA^{meš}). This tablet

(ii:9) For **ša₃-gur**, “merciful”, see *Ur-Namma(k)* F, l. 10: **e₂-zu¹ kur gi-rin-na mu-zu ša₃ gur-ra**, “Your house is a blossoming mountain, your name is merciful” (Flückiger-Hawker 1999, 270–271). The phrase is also treated in Jaques 2006, 241–242. Margaret Jaques combined both **ša₃ gur(-ru)** and **ša₃ (šu) niġin/niġin₂** in one chapter. She translates the latter “plis de l’intestins” (Akk. *errū sābirūtu*) (Jaques 2006, 242). See, e.g., the *Ur Lament*, l. 432 (ms. P): **ḏanna igi-du₈-a-bar-ra-zu ša₃-šu-niġin₂ su₃-ga-am₃**, “Nanna, der (du) deinen (scharfen[?]) Blick in die sich wendenden Eingeweide untertauchen lässt(?)” (Römer 2004, 87. 105. 172). A further attestation that contains both terms is found in the fragmentary line 132 in *Inana(k)* C (cf. Sjöberg 1975, 192). Maybe we can interpret our line as an elliptical writing, with **gur-ru** and **šu-niġin** both depending on **ša₃**. The phrase **šu-niġin-bi du₁₀** also occurs in an inscription of Rīm-Sin I, *RIME* 4.2.14.17, l. 13: **diġir-arḥu₈-su₃ šu-niġin-bi du₁₀**, “goddess with patient mercy, whose compassion is good” (Frayne 1990, 296). A further clue to its interpretation is provided by virtue of the Rīm-Sin I inscription *RIME* 4.2.14.23, l. 5: **diġir-zi ša₃-gur-ru-bi du₁₀-ga**, “reliable god, whose compassion is good” (Frayne 1990, 302). This evidence may suggest that **šu-niġin-bi** should be understood here parallel to **ša₃-gur** (see Jaques 2006, 241–242⁵⁰⁰).

(ii:11–12) See *PSD* A/II, 107: “(Iškur,) the help of Siniddinam, placing troops at his side on the battlefield during the fighting” (similar Schwemer 2001: 61⁺³⁴²; “der Helfer des Sin-iddinam am Ort der Schlacht, der im Kampf bei den Truppen an seiner Seite steht”). This context reminds us of a passage in *Lugal-e*, ll. 75–82: **en zi-ga-ni an-ne₂ im-us₂ / ḏnin-urta me₃-še₃ du-ni gaba danna bi₂-in-sa₂ / u₄-dam i₃-du₇-du₇ ki-bala-še₃ im-ussu mu-un-u₅ / ġiš-gid₂-da a₂ i₃-ur₄-ur₄-re / ġiš-mi-tum-e kur-še₃ ka ba-ab-du₈ / ġiš-tukul gu₂-erim₂-še₃ teš₂-bi i₃-gu₇-e / im-hul u₁₈-lu ġiš-a mu-un-ru₂ / mar-uru₅ še-ba mu-un-ne-en-du**, “Rising, the lord abutted heaven, Ninurta marching to battle kept abreast of the (hurrying) hours, a very storm he went to war, rode on seven gales against the rebel country. Javelins he held cradled in the arm, the *mittu*-mace opened (in a snarl) maw at the mountains, the weapons raged at the hostile horde. The evil wind and the south storm were tethered to him, the flood storm strode at their flanks” (van Dijk 1983, II, 50–53; translation after Jacobsen 1987, 241). A similar role is played by the god Nergal in an inscription of Rīm-Sin I (*RIME* 4.2.14.5), ll. 24–26: (Nergal) **ki-me₃-ka / a₂-zi-da-na / he₂-en-da-ab-ri**, “*dwell* at his right side in the field of battle” (Frayne 1990, 278). For the frequent juxtaposition of **me₃** and **šen-šen** see Römer 1965, 122 with further attestations.

(ii:13–14) For Iškur designated a **ku₃-ġal₂**⁶⁰ see also *Ur-Ninurta(k)* F (VAT 8212, coll.), u.Ed. 2–3: **en ku₃!(T:EN)-ġal₂-an-ki uġ₃-ku₃! zi sum-m[u⁷] / a-a ḏiškur ‘en’ ku₃-ġal₂-an-ki ‘uġ₃’-ku₃ ‘zi’ su[m(-)(Ø)]**⁶¹ and Schwemer 2001, 130⁺⁸⁹⁰. Michalowski 1988, 269 translates this passage as follows: “mighty lord, the canal-inspector of An and Enlil, whose fates cannot be overturned”. In principle, Frayne follows Michalowski’s interpretation of this passage. The compound verb **za₃~du₁₁** is discussed by Pascal Attinger (1993, 754–755). As Attinger points out, it should be distinguished from the verbal compound **za₃~DI/sa₂**, the latter frequently found with the negative particle in royal inscriptions and equated with Akkadian *lā šanān*, “without equal”.

(ii:17) In *Sin-iddinam* A, l. 15’ (mss. A and B) we find **sipa-sun₅-na**, “humble shepherd” (cf. Wagensohn 2007, 547). The epithet **ni₂-tuku** is rather common in royal inscriptions. For a collection of attestations see Jaques 2006, 194–195.

(ii:18) As already pointed out by Piotr Michalowski the frozen form **he₂-am₃** is scarcely found as being part of a nominal phrase (Michalowski 1988, 273). Further clues are provided by Attinger 1993, 552–553 in his discussion of the verb **he₂-am₃~du₁₁**, “consentir, acquiescer (< Dire ‘Qu’il soit!’)”.⁶²

(ii:19) For Nanna calling the king’s name see, e.g., *Rīm-Sin* E, l. 58: **ḏri-im-ḏsuen en ḏdili-im₂-babbar mu-ni bi₂-in-sa₄-a**, “Rīm-Sin, who was named by the lord Dilimbabbar” (Brisch 2007, 214–215).

(iii:3) For the juxtaposition of **ġeštu₂-daġal** and **igi-ġal₂** see also *Ur-Namma(k)* C, l. 60: **‘ġeštu₂-daġal’ igi-ġal₂ tuku-ġu₁₀-še₃**, “Because I possess broad wisdom and intelligence” (Flückiger-Hawker 1999, 214–215).

(iii:5–7) On **saġ-še₃~rig₇** (and similar spellings) see Brisch 2007, 108 with earlier literature. See for a similar context another royal inscription by Sin-iddinam (*RIME* 4.2.9.2), ll. 10–13: **u₄ an-ne₂ ḏen-lil₂ ḏanna ḏutu-bi /**

indeed preserves intriguing “archaizing” sign forms. This is exemplified, in particular, in the case of signs incorporated into frame signs.

60. The reading **ku₃-gal** has to be corrected in Schwemer 2001, 167.

61. See also l. 314 of *Enki and the World Order*: **dumu-an-na ku₃-ġal₂-an-ki-a**, “(Iškur), son of An, the canal inspector of heaven and earth” (Kramer — Maier 1989, 50).

62. In *Enki and Ninḫursaġa(k)*, l. 172 we find **he₂-am₃-še₃** which is translated by Konrad Volk as “nach Wunsch(?)” (cited after Volk 1995, 36²³¹). In Kramer — Maier 1989, 27 we find the translation “as a reward”. Further evidence is found in the divine name **ḏhe₂-am₃-gi-na** in An: *Anum* i:173 (see Litke 1998, 40).

bala-du₁₀-ni₂-si-sa₂ / u₄-bi su₃-su₃-ud-ra₂ / ġa₂-ra saġ-e-eš-e ma-ni-in-rig₇-eš-a, “when the gods An, Enlil, Nanna, and Utu granted to me a good reign of justice, whose days are long” (Frayne 1990, 159). It is noteworthy that the plene writing **saġ-e-eš-e** only occurs in royal inscriptions of Sin-iddinam.⁶³

The writing **ti-u₄-sud-ra₂** instead of usual **zi-u₄-sud-ra₂** is noteworthy too. See a royal inscription by Nūr-Adad (RIME 4.2.8.3), ll. 53–56: **nam-ti-u₄-sud-ra₂ / bala-nam-ĥe₂ / e₂-kiš-nu-ġa₂-ta / ĥu-mu-na-ra-e₃-e**, “May a long life-span (and) a reign of abundance come forth from the Ekišnugal for Nūr-Adad” (Frayne 1990, 142).⁶⁴

The syntax of these lines follow the so-called **mes-an-ne₂-pa₃-da** construction in which the absolutive (l. iii:5) contains a *marû* participle. As argued in ch. [4] *sub* (3), it is presumable that the scribe chose this construction over the construction ABS – PART._{hamtu} – AGENT_{Genitive} (attested in the preceding ll. iii:3–4) in order to avoid a collision of the *marû* participle, belonging to the absolutive on the one hand, and the *hamtu* participle on the other.

(iii:8–10) Syntactically, both epithets are constructed in parallel. The reduplication of the verbal bases may reflect an iterative or constant aspect. For the latest and most comprehensive study on the compound verb **si~sa₂** see Lämmerhirt 2010, 177–251, who translates our passage as follows: “der die Riten von Eridu ordentlich ausführt, die Speisopfer der Götter vollkommen macht” (*ibid.*, 618). Usually, its absolutive is marked by the locative or directive. Hence **ġiš-ĥur-eridu^{ki}-ga-ke₄** would be expected. Exceptions to this rule, however, are known. The “plans of Eridug” occur in Sin-iddinam’s royal inscription RIME 4.2.9.1, l. 22, too.⁶⁵ There, the verb **ki-be₂~gi₄**, “to restore (to its place)”, is used, as is for **me-libir**, “old/forgotten⁶⁶ me”, in our text.

For iii:9–10 see the parallel in another royal inscription by Sin-iddinam dedicated to Utu, RIME 4.2.9.9, l. 24: **nidba šu-du₇-du₇ ĥe₂-a**.

(iii:11–15) In contrast to the observation made for **si sa₂-sa₂**, “to constantly prepare”, and **šu du₇-du₇**, “to constantly perform perfectly”, the scribe used the subordinated finite verbal phrases **bi₂-in-gi₄-a** and **[mu-u]n-pa₃-da** in these two epithets. This usage is aptly explicable, for the latter two epithets may represent unique actions performed by the king, whereas the former are constant obligations of the king.

(iii:11–12) See also another royal inscription by Sin-iddinam (RIME 4.2.9.14), ll. 9–11: **me ġiš-ĥur-/^da-nun-na-ke₄-ne ki-bi-še₃ bi₂-in-gi₄-a**.

(iii:13–15) Both Michalowski and Frayne forgot the sign A on the edge of the tablet in their transliterations, which changes the interpretation of this line.⁶⁷ The election of a single person from among the people and his inauguration to a king is a prerogative of the head of the Sumerian pantheon, Enlil. The sign remains before **uġ₃-šar₂-ra-ni-a** could belong to the sign E, resulting probably in a reconstruction **[^den-lil₂]-e**. See for a similar line probably *Ur-Namma(k)* B, l.5: **kur-gal ^den-lil₂-le uġ₃-šar₂-ra-ni-a im-ma-ni-in-³pa₃**, “Great Mountain Enlil chose³ from among his innumerable people” (Flückiger-Hawker 1999, 188). A further attestation is *Ur-Ninurta(k)*

63. Brisch 2007, 108 interprets the addition of the sign E as a “second case suffix /-e-/”. Brisch argues that **saġ-e-eš** is already a frozen form, for there is the attestation **saġ-e-eš~ba** in *Sin-iddinam* A, l. 18’ (see Brisch 2007, 122; Wagonsonner 2007, 548. 553), i.e., a juxtaposition of the possibly frozen noun **saġ-e-eš** and the frequent verb **ba**, “to bestow” (Brisch 2007, 108). But see the Rīm-Sin I inscription RIME 4.2.14.20, l. 7: **aga-nam-en-<na>-še₃ ku₃-ge-eš-e tum₂-ma**, “holy suited for the tiara of the office of *en*” (Frayne 1990, 300). It should be alternatively interpreted as plene writing for the adverbial postposition (see Jagersma 2010, 189–191). See also the form **u₄-DE₃-eš-e** attested several times in the *Baba hymn* (CT 36, 39–40).

64. But see the afore-mentioned inscription of Sin-iddinam, RIME 4.2.9.2, ll. 29–30: **u₄-ti-la-su₃-ud-ra₂-še₃ / mu-ġu₁₀ ġa₂-ġa₂-de₃**, “to establish my name for a long life-span” (Frayne 1990, 159) and RIME 4.2.9.5, ll. 22–25: **ti niġ₂-du₁₀ / u₄-bi ib₂-gu-ul-la / niġ₂-ba-aš / ĥe₂-en-na-ba-e**, “may he present to him as a gift, life, a splendid thing, whose days are increasingly numerous” (Frayne 1990, 163).

65. See there ll. 22–25: **ġiš-ĥur-eridu^{ki}-ga / ki-be₂ bi₂-in-gi₄-a / me šu-du₇-du₇-lagaš^{ki} / ġir₂-su^{ki}-ke₄** (Frayne 1990, 158).

66. See Frayne 1990, 242 on the Warad-Sin inscription RIME 4.2.13.21, l. 53: **ġiš-ĥur-libir** (...), “forgotten lustration rites”.

67. This passage is also cited in Lämmerhirt 2010, 475, ex. A 266, where **uġ₃-šar₂-ra-ne₂** is taken as agent of the sentence. See also the RIME 4.2.9.1, ll. 101–105 (cited after Lämmerhirt 2010, 475, ex. A 264 and based on the hand copy in van Dijk 1965, 2): **sipa-zi ‘mu’-un-pa₃ / nu-ur₂-^dim / (...) / ša₃-uġ₃-šar₂-ra-³ta / ĥe₂-eb₂-ta-a[n]-³dab**, “Er (= Utu) berief den rechten Hirten, Nūr-Adad, (...), hat er aus der Mitte der zahlreichen Leute herausgegriffen”.

A, l. 10: [d]ur-^dnin-urta nam-sipa zi-^gal₂-la-^{še}₃ u^g₃-^šar₂-ra mi-ni-in-pa₃, “Among the numerous people, she has called Urninurta to be the shepherd for the living beings” (Sjöberg 1977, 192).

Palaeographically better is the sign UD. See the close parallel in the Nūr-Adad inscription *RIME* 4.2.8.3, ll. 15–17: ^šul-^utu / ^ša₃-ku₃-ga-ni-a / zi-de₃-eš bi₂-in-pa₃-da, “(Nūr-Adad) whom the youth, god Utu has truly chosen in his heart” (Frayne 1990, 142).⁶⁸

(iii:17–18) The combination of **me-dim₂**, “appearance”, and **diri**, “(to make) surpassing”, is attested again in l. iv:9. A source for a fitting reconstruction is found in *Išme-Dagan* A+V, ll. 287–288: ^šis^{gu}-za me-dim₂-bi me-dim₂-ma diri-ga ^den-lil₂ lugal-^gu₁₀-ra ^hu-mu-na-gub, “A throne whose form surpassed the form (of all others) I set up for Enlil, my lord” (after Frayne 1998, 38).⁶⁹ The ablative postposition may be interpreted as locative as discussed in Brisch 2007, 95–96.

(iii:19) Compare the Warad-Sin inscription *RIME* 4.2.13.13, l. 82: ku₃-lu^h-^ha ^gar-ra, “(the crosspieces of a seat) were inlaid with refined silver” (Frayne 1990, 222).

(iii:20) There is enough space in the break to reconstruct at least one further sign besides **[gal-l]e-eš**. See the Larsa royal inscription *RIME* 4.2.6.1 of Abī-sarē, ll. ii:4–7: alan ku₃-babbar / na₄.ni₃.gul.da-ta ak-a / ki^g₂ gal-eš / nam-ku₃-zu ak, “a statue fashioned of silver and *carnelian*, expertly formed as a masterpiece, bigger than life size” (Frayne 1990, 122). Probably, a reconstruction **[ki^g₂ gal-l]e-eš ak** is apt for our line. In that case, the available space would be better used.

(iii:21) Both Michalowski and Frayne identify the penultimate sign as SIG7.⁷⁰ After collation of the respective sign it can certainly be identified as KA which leads to the well known phrase **še-er-ka-an du₁₁-ga** which is rather fitting for describing a throne. See *Enmerkar and the Lord of Aratta*, ll. 229–231: nin-gal-an-na me-^hu^š-a u⁵-a / ^hur-sa^g kur-^šu^{ba}-ka dur₂ ^gar-ra / bara₂ kur-^šu^{ba}-ka še-er-ka-an du₁₁-ga, “This great Queen of Heaven who drives the fearsome powers, [w]ho dwells on the peaks of the bright mountains, [w]ho thus embellishes the bright mountain dais” (Vanstiphout 2003, 68–69; Mittermayer 2009, 126–127).

(iv:1) Both Michalowski and Frayne read **nam-u₁₁(^HU)-ru-ka-ni**. The slightly damaged sign certainly resembles an URU-shaped sign. The reading **u₁₈** is already used in the transliteration given in *ETCSL*. The writing **u₁₈-ru** might be an orthographical variant of **uru₁₆(n)**, “mighty”, and might furthermore be related to **ir₉(GIR₃)**. See its discussion in Ludwig 1990, 107–113. See further, e.g., *Išme-Dagan* S, l. 1: ^den-lil₂ du₁₁-ga u₁₈-ru di-zu galam da^gal-la-a[m₃], “Enlil, was (du) gesprochen hat, ist gewaltig, dein Rechtsspruch ist vollendet weitsichtig . . .”. (Ludwig 1990, 87, 89). The phrase **me-te-nam-u₁₈-ru-ka-ni** might be connected to the temple name **e₂-me-te-ir₉-ra** as found in a royal inscription of the Larsa king Warad-Sin (*RIME* 4.2.13.3), l. 23. The lexeme **me-te** often not only denotes what is befitting for something or someone, but is also equated with Akk. *simtu* that further can be used in the sense of “ornament, feature” (see *CAD* S, 278–283). **me-te** can sometimes occur together with the verb base ^gal₂.

(iv:2) For a parallel to **HE-^gal₂** see *Išme-Dagan* S, l. 9: u₄-ba ^dis-me-^dda-gan ^šul ur-sa^g-er₉ du₁₀-^gal₂-e-ne-ke₄, “Damals hat Išme-Dagan, der Jüngling, der gewaltige Held unter allen Läufern (. . .)” (Ludwig 1990, 87, 89). Frayne wants to read **du₁₀** instead of **he**, too, and translates: “suitable for *sitting on*” (Frayne 1990, 178). A reason that speaks against **he-^gal₂**, “abundance”, is the fact that **he₂-^gal₂** is attested in our text. The compound verb **dug₃-^gal₂**, “to fight”, is discussed in Karahashi 2000, 80 together with attestations. If this interpretation is sound, ll. iv:1–2 may refer to a relief depicting either the storm-god or the king in combat. Another suitable interpretation would be **du₁₀(b)-^gal₂**, “to relax”; see Flückiger-Hawker 1999, 202 and the commentary to l. iv:21 below.

(iv:3) For the phrase **ša₃-la-la ^gal₂-la** see *Šulgi(r)* A, l. 73: **ša₃-la-la ^gal₂-la-^gu₁₀ kas₄ ^hu-mu-ni-gun₃**, “With my heart full of joy, I ran onward” (Klein 1981: 198–199) and the similar context in *Išme-Dagan* V, l. 29: **la-la-bi ša₃-kalam-ma-ka ^hu-m[u]-^gal₂**, “sein Jubel soll im Landesinnern sein” (Ludwig 1990, 169, 174). For a thorough study of **la-la** see Jaques 2006, 263–269. 368–369⁷⁸²: “dans le cœur où existe le plaisir” = “avoir le cœur rempli de plaisir”.

(iv:4) See another royal inscription by Sin-iddinam (*RIME* 4.2.9.6), ll. 74–75: **eš₃ e₂-babbar-r[a] / ki^g₂-bi ^hu-mu-ni-ti[l]**, “He finished the construction work of the sanctuary Ebabbar” (cf. Frayne 1990, 166).⁷¹ Thus, it is

68. A reconstruction **[^ddili-im₂-ba]bbar** is improbable, since then the ergative postposition would be missing. See also Lämmerhirt 2010, 474, ex. A 259 with parallels.

69. For a context in a royal inscription see *RIME* 4.2.6.1 dating to the reign of Abī-sarē, ll. ii:8–9: **me-dim₂-bi / me-dim₂-ma diri-ga**. See for the preceding lines also the commentary to l. iii:20 in *Sin-iddinam* E.

70. They understood the phrase **an-sig₇-ga**, “on the green heaven” (cf. Frayne 1990, 178).

71. There Frayne translates in the first person Sg.

probable that the preceding line does not refer to the king, but to the throne and that we have to analyse a genitive postposition at the end of the preceding line instead of a locative.

(iv:7) Michalowski's as well as Frayne's reading **gal-bi** at the beginning of this line should be abandoned. There are too many wedges for a sign GAL at the beginning of this line. It should be considered to read here **bara₂-ga**, "on the dais". The sign form of BARA₂ shows some resemblance with the corresponding sign in the unpublished manuscript of *Ninurta(k)'s Journey to Eridug* (NJE) II, text A, l. 22: **bara₂-abzu-ka dur₂ 'nam'-mi-ni-ĝar**, "He indeed took his seat on *Abzu's* throne" (Fig. 4).⁷² Furthermore, the phrase **bara₂(g).a dur₂~ĝar** is well attested in Sumerian literary compositions. For further attestations see *PSD* B, 138–139. If correct, then **bara₂-ga** can be considered here an apposition to the preceding **ĝis-gu-za ka-silim-ma-ka-na**.

iv:7 (BARA₂) NJE II, l. 22

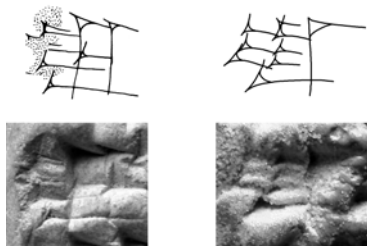


Fig. 4

(iv:9) For **me-dim₂~diri** see the commentary to l. iii:17.

(iv:11) For a similar passage see *Amar-Su'ena(k)* A, l. 19' (after UET 8, 33): **ĝis-ĥur e₂-e mu-un-kiĝ₂-kiĝ₂-e nu-mu-ni-in-pa₃-de₃**, "He went on searching (ever still) for the ground plan of that temple (but) he (could) not find it" (Michalowski 1977, 156).

(iv:12) The reading **ša₃** instead of **ki** is sure. We find another example at the beginning of l. iv:15 where the reading **sig** should be interpreted accordingly.⁷³ In the former case, the wedges inscribed in the sign KI are too slanted, and there is also one additional vertical wedge only slightly impressed.

Problematic is the last sign in this line. Both Michalowski and Frayne read the lexeme **aš-te**, "sit, throne". Although this lexeme fits rather well into the context, palaeographical problems arise with this reading. Compared to the sign TE in l. iv:1 the two initial wedges are not slanted enough. The sign in l. iv:12 better fits to TA. If this interpretation is correct, we might read this passage **ša₃-dili-ta**. There is no verbal form until l. iv:15, a line which starts again with **ša₃-ta**. Hence, it is probable that the latter is referring to the phrase **ša₃-dili-ta**, maybe "(made) of one single piece(?)".

(iv:15) For the beginning of this line, both Michalowski's reading **'ku₃'-ta** as well as Frayne's **sig-ta** should be abandoned, since the remains of the first sign may be interpreted as ŠA₃. As pointed out in the remarks to l. iv:12, **ša₃-ta** may partially repeat **ša₃-dili-ta**. For **ša₃-ta** see also Brisch 2007, 96: "in the inside".

(iv:16) For the sign sequence EREN₂.PIRIĜ see Pomponio 1980. This rare sign-group is well attested in administrative and literary texts from Ebla and Abū alābīḥ. There is one lexical attestation—SF 63—which also attests to this lexeme (obv. ii:3). Catherine Mittermayer collected the perspective sign forms and states that this compound is not attested in post-Early Dynastic times.⁷⁴ Our attestation—though written in a sequence—might, however, belong to this lexeme.

(iv:17) Michalowski 1988, 270 reads **ĥe₂-ĝa[l₂] 'a-n[un-na]**; Frayne 1990, 179 adds a broken sign LA after **ĥe₂-ĝa₂**. This broken sign, however, looks more like a sign A. Hence, it is presumable that we are dealing here with an enclitic copula.

(iv:18) After collation, the last legible sign in this line seems to be DAĜAL instead of UR₂. Unparalleled in the corpus of royal inscriptions dating to the Old Babylonian period is **me-še₃**, which can either be understood as an interrogative pronoun "where", or in the sense of "as for the *me*". Both interpretations are possible considering the verbal form that follows. In the translation, the former solution is preferred. Maybe **an-daĝal** should be con-

72. An edition of this still unpublished composition is currently in preparation by the author.

73. See further l. iv:3: **ša₃-la-la**.

74. See Mittermayer 2005, 82–85, 85.

nected with attestations like *Enmerkar and the Lord of Aratta*, l. 312: **bur-gal-gal an-ne₂ ba-su₈-su₈-ug**, “Large jars were put out in the open” (Vanstiphout 2003, 72–73; Mittermayer 2009, 133, 193).

(iv:19) For the rarely attested verbal form see *Rīm-Sîn D*, ll. 42–43: **zi-da gub₃-bu-zu nam-nam-ti-la-še₃ / u₄-sud-ra₂-še₃ he₂-em-da-su₈-su₈-be₂-eš**, “At your right and at your left, for a destiny of life, [f]orever, may they stand” (Brisch 2007, 204–207). Strictly speaking, the verbal base should be interpreted as plural *marû* stem of the verb **ġen**, “to go”. According to the grammar, the plural stem of **gub** is supposed to be **su₈(g)**.⁷⁵ Hence, the verbal form above should be translated: “they may go (...) at your right and at your left side”.⁷⁶ Nonetheless, the verbal form in *Sîn-iddinam E* is better understood if taken from **gub**, “to put”.

(iv:21) An alternative reconstruction may be the verbal base **ġal₂**. The compound verb **du₁₀(b)~ġal₂**, “to relax”, is discussed in Flüchiger-Hawker 1999, 202 with reference to *Ur-Namma(k)* B, l. 33: **en-lil₂ nin-lil₂-bi du₁₀ mi-ni-in-ġal₂-le-eš**, “Enlil and Ninlil relaxed therein” (*ibid.*, 193). Hence in l. iv:2 we would expect the same meaning.

[6] Conclusions

This leaves us with the question which genre our text is belonging to, or if we are able to attribute it to any genre at all. Is it either a royal inscription, probably copied from an original inscription attached to the object it was intended for, or are we dealing with a literary *topos* that aims to resemble the structure of votive inscriptions, but accumulating the simplistic structure of a votive inscription by sophisticated phraseology; possibly a *prototype* for Jacob Klein’s “Building and Dedication Hymns” (Klein 1989)?

Though there are brilliant studies on Mesopotamian literary texts in general, and on questions of genre and literary criticism in particular, our understanding of Sumerian literature is still in its infancy. It is necessary to make small steps in order to slowly gain a better overall picture. As Herman Vanstiphout put it in a recent study, “[t]he literature of the Ancient Near East – mankind’s oldest literature – is in the happy circumstance of being free from the procrustean bed of classical generic theory on chronological grounds alone. (...) no two classifiers agree, and, which is worse, that almost no individual work, upon close reading, seems to fit the categories. The reason is that texts are grouped usually according to one or a very few features. These features then are taken to identify the class as such over against another class, which again shares a single or very few properties. Moreover, the features are chosen because of their easy identification, not because of their dominant character in the text or group” (Vanstiphout 1999, 80–81). Therefore, Vanstiphout heeded already in 1986 that “the study of genres must be approached not ante rem (normatively), not post rem (taxonomically), but in re (in its historical realisation)” (Vanstiphout 1986, 1). Such an *in re* approach is also the only way to come closer to an interpretation of *Sîn-iddinam E*. As pointed out in the introduction, our composition shows a strong structural resemblance to royal inscriptions; in our case, we are dealing with a dedicatory one. Yet there is no indication of its *Sitz im Leben*⁷⁷ and an attribution to the scribal sphere is beyond any certainty.⁷⁸ At least the palaeography of

75. See the verbal forms attested in *OBGT VII*, *passim* (see *MSL* 4, 91–99) and, e.g., *OBGT VII*, 113: **he₂-em-mu-e-ši-su₈-be₂-eš** : *li-it-ta₂-ku-ni-ik-kum*, “may they leave for you(r place)”.

76. See the bilingual Middle Assyrian version of *Nin-Isina(k)’s Journey to Nippur* and compare ll. 8–10 (composite text):

(8) ^dalad-sa₆-ga e₂-gal-maḥ-a-ne₂ eḡir-ra-na mu-un-su₈-ge-eš : ^dALAD.SA₆.GA a-na E₂.GAL.MAḤ EGIR-ša il-lak

(9) ^dudug-sa₆-ga a-a-^{d+}en-lil₂-la₂ zi-da-na mu-un-DU : ^dUDUG.SA₆.GA a-bi ^{d+}EN.LIL₂ im-nu-ša il-lak

(10) ^dlama₂-sa₆-ga en(-)^dnun-nam-nir-ra gub₃-bu-na mu-un-DU : ^dLAMA₂.SA₆.GA EN ^dNUN.NAM.NIR šu-me-el-ša il-lak

“(... (and)) Aladsaga walk behind her to the Egalmaḥ; Udugsaga, the father of Enlil, walks at her right side; Lamasaga, the lord Nu(n)namnira, walks at her left side” (after Wagensonner 2008, 281, 284).

77. For problems that arise with the application of this principle see Vanstiphout 1986, 4.

the respective tablet points to a rather skilled scribe. Moreover, we may heed the questions whether our tablet is a *unicum*,⁷⁹ or whether preservation of the composition has only been hampered by the uneven archaeological distribution.⁸⁰ Copies of royal inscriptions are well attested in the Ancient Near Eastern evidence. The best examples are presented by the Old Babylonian *compilation tablets* that collect inscriptions originally attached to, e.g., royal statues, with (in some cases) additional information on the specific location of (a part of) the respective inscription. The copying of such inscriptions for the sake of studying their content, palaeography, and orthography can still be found in the first millennium BC, when we have a couple of inscriptions dating to the Neo-Babylonian period that *imitate exactly* much older inscriptions and even duplicate their palaeography.

Vanstiphout further argues that “[t]he unalterable fact that the Mesopotamians never explicitly formulated a framework for their generic system, let alone handed it down, does not mean that it did not exist” (Vanstiphout 1999, 81).⁸¹ A very important clue for this hypothesis is provided by the literary catalogues which list *incipits* of literary compositions and—applicable to at least some of them—group “the incipits according to subject matter, mode (...), and observable formal properties” (Vanstiphout 1999, 82).⁸² It is also important to note an evolution of textual genres from a “simple and practical kind of non-poetical text” to an “independent type” that “within its own bounds evolves into highly sophisticated later forms which then also attain literary status” (Vanstiphout 1999, 86). Vanstiphout calls this process an “accumulation”⁸³ that leads to “a much freer style, to *odes* extolling the king”. Our text might resemble a medium stage of evolution. The identification of the various *participants*—the god Iškur on the one hand and the king on the other—is enhanced by a set of epithets; they are accumulated. The very fact that many of these epithets are also found in literary compositions is an apt clue for a redaction.

After all that said, it is nonetheless possible that we are actually dealing with an original and linguistically rather sophisticated royal inscription, the content of which was not directly applied to the object it was meant for, but which was deposited at its place. An interesting case is *SRT* 13, containing two “hymnische Statueninschriften” of Šulgi(r) and Išme-Dagan.⁸⁴ That we are dealing here with a copy of an original inscription becomes more clear when considering the fact that *SRT* 13 contains a curse formula.

In the end it is necessary to pay attention to Vanstiphout’s suggestion that “[i]nstead of trying to force our generic system, (...) we should approach the texts as such, and try to construct a system upon

78. See also Van de Microop 1999, 27: “The distinction between historiographic texts and literature is far from clear-cut, in Mesopotamia as in many other cultures. (...) We have no simple criterion to differentiate between literary and non-literary texts, as style is a difficult concept to use in a textual tradition so alien to ours, and as the Mesopotamians themselves did not indicate a generic categorization of their writings which would help us”.

79. Vanstiphout 1999, 82.

80. Vanstiphout emphasizes that “[t]hese *unica* represent an interesting but as yet unsolved problem; provisionally it might be pointed out that *unica* often represent elegiac or erotic poetry. This may well lead to the not unreasonable assumption that these pieces were composed for specific and unique events at the royal court or the temple, and that they therefore did not make the Academic canon” (Vanstiphout 1999, 82). Very fine examples dating to the Old Babylonian period and written in a beautiful scribal hand are *Inana(k)* G (for a new edition and hand copy see Wagensohnner 2010) and the *Tale about the šumundu-grass* (see Wagensohnner 2009).

81. See for the absence of ancient literary theory also Black 1998, 23–28.

82. For the latest thorough study on the literary catalogues see Delnero 2010.

83. Vanstiphout 1999, 84.

84. For a thorough treatment of this text see Ludwig 1990, 75–91.

these texts themselves by using textual analyses, context features and intertextual phenomena” (Vanstiphout 1999, 94).⁸⁵ Either “*Sin-iddinam E*” or “*RIME* 4.2.9.15”, it is a peculiar text whose peculiarity lies in its differences of wording and style compared to other texts, and royal inscriptions, in particular.

85. See also Brisch 2007, 116 who states that “[t]he original division of the corpus into royal, divine, and temple hymns (...) can no longer be upheld in this form. It appears more sensible to use the nature of ethnic classifications that the ancients themselves employed in the form of subscripts”.

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APPENDIX

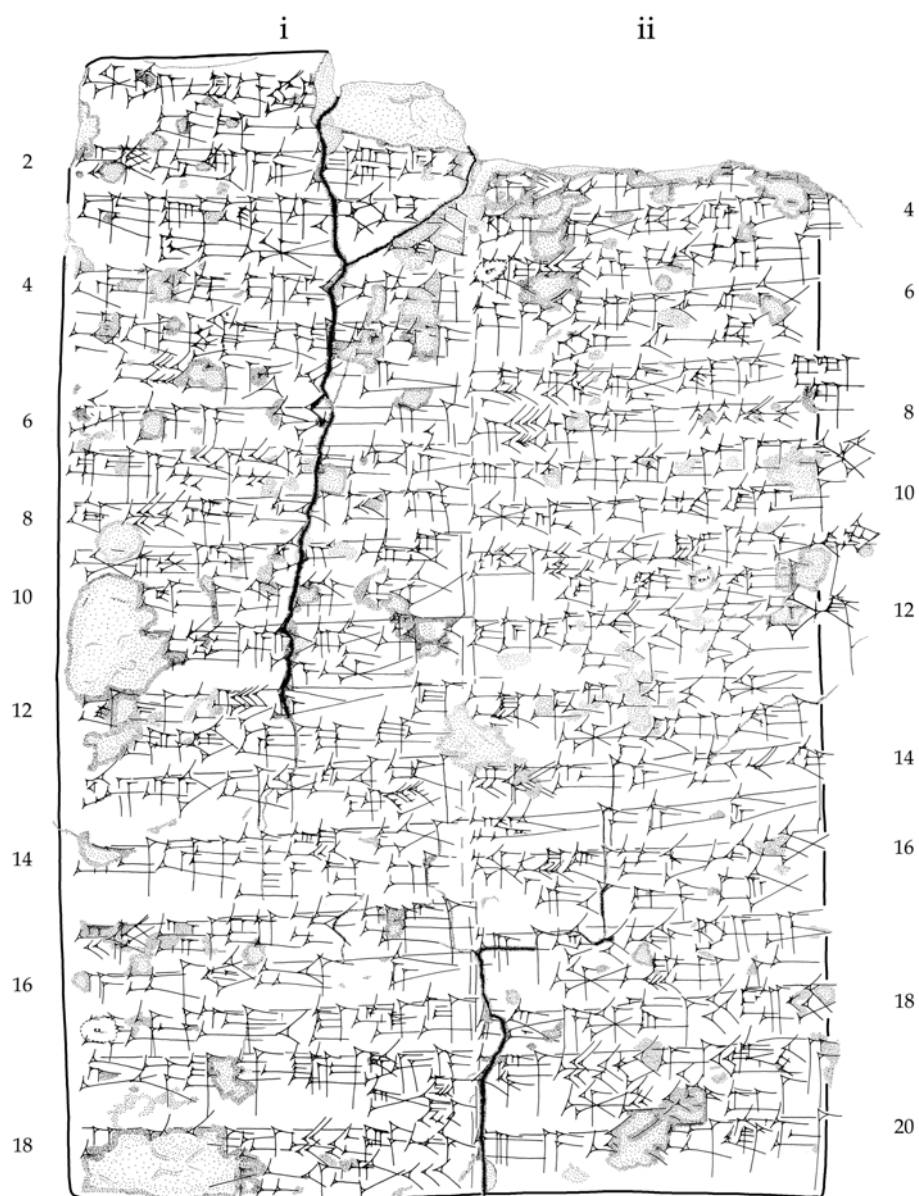
The following collection is based on the edition of royal inscriptions by Douglas R. Frayne and is limited to the evidence from Larsa that resemble the structure of *Sîn-iddinam* E. In the majority we are dealing with relatively short dedications, which are frequently no longer than four lines. Nevertheless, there are some exceptions.

- Gungunum
 - *RIME* 4.2.5.1 (ll. 1–3: ^dda-gan / en-diğir-gal-gal-c-ne / diğir-ra-a-ni-ir)
 - *RIME* 4.2.5.2 (ll. 1–7: ^dutu / u₃-tu-da- / ^dnanna / dumu.NE- / c₂-kiš^{ki}-nu-ğal₂ / ^dnin-gal-c tu-da / lugal-a-ni-ir)
- Abī-sarē
 - *RIME* 4.2.6.1 (ll. i:1'–21': [^dnanna (...)] / [c₂-ku]r-[r]a ħe₂-du₇ / [dumu]-zil an-gal-c / nir sum-ma / me niğ₂-nam-ma / šu-ni-šc₃ ḡal₂-la / diğir-ku₃ an-sikil-la / du₁₀-ğar-ra / nir-zi-maḥ-kalam-ma / c₂ ki-tuš-maḥ / ki-ku₃-ga / bara₂ ri-a / giri₁₇-zal-la dur₂-ğar / gal-di gal-zu-maḥ / eš-bar-c sa-di / giri₁₇-zal-a-a-ugu-na / ki-ağ₂ gizkim-ti- / c₂-kur-ra / ^dnin-lil₂-le / tu-da / ^dnanna / lugal-ki-ağ₂-ğ_{u10}-ra)
 - *RIME* 4.2.6.2001 and 2002 (ll. 1–2: ^dncergal / lugal-a-ni-ir)
- Sūmū-El
 - *RIME* 4.2.7.1 (ll. 1–2: ^dinana / nin-a-ni-ir)
 - *RIME* 4.2.7.2 (ll. 1–2: ^dna-na-a-a / nin ħi-li-a šu-du₇)
 - *RIME* 4.2.7.2001 (ll. 1–3: ^dnin-i₃-si-in^{ki}-na / nin KA×GANA₂.*tenū*-NE-du₁₀ a-zu-gizzal_x / nin-a-ni)
 - *RIME* 4.2.7.2002 (ll. 1–2: ^dnin-gal / [n]in-a-ni-ir)
- Nūr-Adad
 - *RIME* 4.2.8.2 (ll. 1–2: ^dnanna / lugal-a-ni-ir)
 - *RIME* 4.2.8.3 (ll. 1–6: ^dnanna / men-an-ki / muš₃-ħi-li-su₃ / dumu-sağ- / ^dcn-lil₂-la₂ / lugal-a-ni-ir)
 - *RIME* 4.2.8.4 (ll. 1–4: ^dnin-gal / nita₃-dam-ku₃- / ^ddili-im₃-babbar₂-ra / nin-ki-ağ₂-a-ni-ir)
 - *RIME* 4.2.8.6 (ll. 1–3: ^dcn'-[ki] / 'lugal-eridu'^[ki-ga] / 'lugal'-[a-ni-ir])
- Sîn-iddinam
 - *RIME* 4.2.9.1 (ll. 1'–13': x [...] x-ga / en piriğ-gal ka-aš-b]ar-an-ki / a[m a]n-š[c₃ iz]i-ğ[ar-ğ]n₇ ḡa₂-ḡa₂ / šu[l-l]i-zi [...] an-dağal-la / d[ī-k]u₅ [...] -ra / ti-la u[ḡ₅-ga en₃-tar]-bi-im / me-bc₂ aš-a-n[ī] šu-du₇-du₇ / nun [šul ^dutu] / a[n-...] x x x [...] -m]aḥ / men-ku₃-ga [gal-bi t]um₂-ma / arḥuš₂-su₃ ga-ti-e ki-ağ₂ / a-ra-zu-e ḡiš-tuku / lugal-a-ni-ir)
 - *RIME* 4.2.9.3 (ll. 1–2: ^dutu / lugal-a-ni-ir)
 - *RIME* 4.2.9.5 (ll. 1–6: ^dutu / en di-ku₅-an-ki / gal-zu-eš-bar / niğ₂-gi-c bar-tam-c / lugal-c₂-babbar-ra / lugal-a-ni-ir)
 - *RIME* 4.2.9.7 (ll. 1–6: ^d[utu] / en piri[ḡ-gal] / ḡ^{si}-si-ğar-an-na-[ke₄ ḡal₂-taka₄] / di-ku₅-sig-igi-ni[m-ma] / lugal-c₂-[babbar-ra] / lugal-a-n[ī-ir])
 - *RIME* 4.2.9.9 (ll. 1–5: ^dutu / en-niğ₂-gi / sağ-kal-an-ki / diri-^da-nun-ke₄-ne / lugal-a-ni-ir)
 - *RIME* 4.2.9.12 (ll. 1–3: ^dnanna / dumu-sağ-^dcn-lil₂-la₂ / lugal-a-ni-ir)
 - ***RIME* 4.2.9.15** (ll. i:1–ii:15: *edited above*)
- Sîn-irībam
 - *CUSAS* 17, no. 50 (ll. 1–6 (composite text): ^dutu / en piriğ-[ħuš[?]] / ḡ^{si}-si-ğar an-na t[ak₄-tak₄[?]] / di-ku₅ sig igi-n[im-ma] / lugal c₂-babbar₂-ra / lugal-a-ni-ir')
- Sîn-iqīšam
 - *RIME* 4.2.11.1 (ll. i:1–ii:6: [ḡ]^dcn-lil₂' / en-u₁₈-ru / aš-a-ni maḥ / za₃-dib an-ki-a / sipa-ğin₇ c₂in / [k]ilib₃ zi-ḡal₂ tum₂-tum₂-mu / niğ₂-a-na / mu-sa₄-a / en₃-tar-ra / (ll. i:10–ii:2 almost entirely destroyed) en x [...] / uğ₃-šar₂ x [x (x)] / me-kilib₃-ba za₃-k[ēš₂] / lugal-ğ_{u10}-r[al])
 - *RIME* 4.2.11.2 (ll. 1–2: ^dnin-ḡiš-zi-da / GIR₃.NITA₂-ur₃^{ki}-ma)
 - *RIME* 4.2.11.3 (ll. 1–4: ^dn[anna] / dum[u-sağ]- / ^dn[cn-lil₂-la₂] / lugal-a-ni-ir)
 - *RIME* 4.2.11.2001 (ll. 1–2: ^d[...] / diğir-ra-[ni-ir])
- Šilli-Adad
 - *RIME* 4.2.12.1 (ll. 1–2: ^dnanna / lugal-a-ni-ir)
- Warad-Sîn
 - *RIME* 4.2.13.1 (ll. 1–4: ^dnin-gal / nin maḥ-di / me-kilib₃-ba sağ-il₂ / nin-a-ni-ir)
 - *RIME* 4.2.13.2 (ll. 1–4: [^dnin-is]in^{si}-na / [dumu-sa]ğ-an-na / [c₂-gi₄]-'a'-c₂-kur-ra / [nin-a]-ni-ir)
 - *RIME* 4.2.13.3 (ll. 1–6: ^dncergal en-gal / usu-ir₉-ra / ni₂ me-lam₂ gur₃-ru / šul-kal-ga dumu-pa-šeš-kur-gal-la / ḥaš₄-ba gur-ru-bi du₁₀ / lugal-a-ni-ir)
 - *RIME* 4.2.13.5 (ll. 1–4: ^dnanna' / 'en'-sizkur₂ [an]-'ki zalag' / dumu-sağ-^de[n-lil₂]-la₂' / 'lugal'-[a-ni-ir])
 - *RIME* 4.2.13.6 (ll. 1–4: ^dnanna / en-sizkur₂ an-na zalag / dumu-sağ-^dcn-lil₂-la₂ / lugal-a-ni-ir)
 - *RIME* 4.2.13.7 (ll. 1–6: ^dnanna / en-sizkur₂ / an-ki zalag / dumu-sağ- / ^dcn-lil₂-la₂ / lugal-a-ni-ir')
 - *RIME* 4.2.13.9 (ll. 1–2: ^dnanna / lugal-a-ni-ir)
 - *RIME* 4.2.13.10 (ll. 1–4: ^dnanna / en an-ku₃-ge dalla-c₃ / dumu-sağ-^dcn-lil₂-la₂ / lugal-a-ni-ir)
 - *RIME* 4.2.13.11 (ll. 1–2: ^dinana-zabala^{ki} / nin-ğ_{u10}-ra)
 - *RIME* 4.2.13.12 (ll. 1–3: ^dinana-zabala^{ki} / dumu-munus-^dsucn-na / nin-ğ_{u10}-ra)

- *RIME* 4.2.13.13 (ll. 1–13: ^dnanna cn-gal / u₄ an-ku₃-ge si / men-nun-na saġ-il₂ / diġir-zi u₄ gi₆-bi ħc₂-ħc₂ / iti ge-en-ge-en / mu silim-ma / ša₃-c₂-kur-ra-ke₄ sun₅-na / eš-bar-zi šu-ti / ki-a-a-ugu-na-ke₄ / dumu-ki-aġ₂-^dnin-lil₂-la₂ / ^ddili-im₂-babbar-re / ^ššud₃ a-ra-zu ġiš-tuku / lugal-a-ni-ir)
- *RIME* 4.2.13.14 (ll. 1–9: [ʔ]nann[a] / [an-ku₃-t]a pa c₃-a' / me[n]-x x-šc₃' tum₂-ma / šul ħi-li / 'zi'-ša₃-ġal₂ tu / mu-ni a-re-eš kal / 'DUMU'.NITA₂ ša₃-zi-ta c₃-a / ki-aġ₂-c₂-kur-ra / lugal-a-ni-ir)
- *RIME* 4.2.13.16 (ll. 1–5: ^dnanna / en dumu-nun / an-ku₃-ge dalla-c₃ / nam-šita_x a-ra-zu-c ġiš-tuku / lugal-ġu₁₀-ra)
- *RIME* 4.2.13.22 (ll. 1–5: ^dnin-isin₂-na / nin-gal ama-kalam-ma / zi-ġal₂ kalam-dim₂-dim₂-me / dumu-saġ-an-ku₃-ga / nin-a-ni-ir)
- *RIME* 4.2.13.23 (ll. 1–4: ^dnergal / en-ir₉-kur a₂-ġal₂ / dumu-saġ-^den-lil₂-la₂ / lugal-ġu₁₀-ur₂)
- *RIME* 4.2.13.24 (ll. 1–5: ^dza-ba₄-ba₄ / en ur-saġ-gal / dumu-maġ-^den-lil₂-la₂ / diġir-ir₉ igi-šen-šen-na du / a₂-daġ-^štukul-la-ka-ni-ir)
- *RIME* 4.2.13.25 (ll. 1–2: ^dnanna / lugal-a-ni-ir)
- *RIME* 4.2.13.26 (ll. 1–8: [ʔn]in-gubalag / [iġi]-ġal₂-šen-šen-na / [...] TUG₂ / [x] x gal dar-dar-re / [x]-^ren-lil₂-la₂ / [ʔ]lama-c₂-kiš-nu-ġal₂ / [ša₃-u]ri₅-ma / 'a₂'-daġ-nam-lugal-la-ka-ni-ir)
- *RIME* 4.2.13.27 (ll. 1–5: ^dinana / nin ni₂-gal-gur₃-ru / me-šar₂-ra tab-ba / dumu-gal-^dsuen-na / nin-a-ni-ir)
- *RIME* 4.2.13.28 (ll. 1–2: ^dnanna / lugal-a-ni-ir)
- *RIME* 4.2.13.1003 (ll. 1–15 (whole inscription starting with ^dnin-maġ and ending with nin-a-^rni'-ir)
- *RIME* 4.2.13.2001 (ll. 1–2: ^dAN.mar-d[u₂] / diġir-a-ni-ir)
- Rīm-Sīn I.
 - *RIME* 4.2.14.1 (ll. 1–8: ^diskur / en ur-saġ dumu-an-na / su-zi-maġ ri-a / te-eš-du₁₁-ga-ni-ta / dungu-TAR ka-keš₂-re / ubur-utaġ-ħe tag₄-la₂ / ki-šar₂-ra ma-dam ħc₂-ġal₂ šar₂-re / lugal-a-ni-ir)
 - *RIME* 4.2.14.2 (ll. 1–5: ^dinana nin-gu₂-saġ / me-kilib₃-ba du₁₀-ġal₂ / a₂-aġ₂-ġa₂-kalam šu-dab₅-be₂ / dumu-gal-^dsuen-na / nin-a-ne-ne-cr)
 - *RIME* 4.2.14.3 (ll. 1–5: ^dna-na-a / nin ħi-li šc-cr-ka-an-di / nam-sa₆-ga-ni gal diri / dumu-zi-le an-gal-la / nin-a-ne-ne-cr)
 - *RIME* 4.2.14.4 (ll. 1–6: ^ddumu-zi / en-sizkur₂ / nita-dam-ki-aġ₂-^dinana / sipa-ed^den-daġal-la / tum₂-tum₂-c ħc₂-du₇ / lugal-a-ni-ir)
 - *RIME* 4.2.14.5 (ll. 1–6: ^dnergal en-maġ / usu-gal tuku / ni₂ me-lam₂ šu-du₇ / saġ-kal kur-gu₂-erim₂ šu-ħul-di / ki-bala zar-re-eš du₈ / diġir-ra-ni-ir)
 - *RIME* 4.2.14.6 (ll. 1–12: ^den-ki / en nam-gal tar-tar-re / a₂-kilib₃-ba aġ₂-c / gal-zu en sa₂-ġar / diġir-gal-gal-c-ne-cr / umuš galga sum-mu / nun-gal du₁₁-ga-ni nu-kam₃-me-dam / inim-ma-ni u₁₈-ru / ħc₂-ġal₂ šar₂-re / uġ₃-c asila_x si-si / zi-ġal₂-la-aš ħa-la sum-mu / lugal-a-ni-ir)
 - *RIME* 4.2.14.8 (ll. 1–8: ^dnin-šubur / nin sukkal-zi-an-na / me-ku₃-ga šu-du₇ / saġ-il₂ igi-šc₃-du-diġir-re-c-ne / a₂-aġ₂-ġa₂ sum-mu gal-zu / ša₃-kuš₂ ša₃-du₁₀-du₁₀-^dinana / nam-šita_x-c ki-aġ₂ / nin-a-ni-ir)
 - *RIME* 4.2.14.9 (ll. 1–7: [ʔn]in-lil₂ / [...] me-lam₂-ma saġ-il₂ / [...] gal]-lc-eš ġar-ra / [...]×-a / [...] tar-ra / [...]ħa / [nin-a-ni]-ir)
 - *RIME* 4.2.14.10 (ll. 1–5: ^dnin-ġiš-zi-da / ur-saġ i-ŠI ni₂ di saġ-ki-bi sur₂ ħu-ħu-ul / ^ššug₁₀-za-la₂ ki-an-a-na-šu₂-a-aš na-ri-er₁₁-gal-la / diġir-zi saġ-en₃-tar-c₂-kiš-nu-ġal₂-la me-nun-na šu-du₇ / lugal-ġu₁₀-ra)
 - *RIME* 4.2.14.11 (ll. 1–10: ^dnanna / en-gal me-lam₂-ma saġ-il₂ / an-ki-a pa-c₃ / su-lim-daġal šc-cr-zi-bi mu₂-mu₂ / uġ₃-šar₂-ra-aš u₄ ġa₂-ġa₂ / nun-u₁₈-ru me-ni a-re-eš kal / niġ₂-nam-ma-ni ku₃-ku₃-ug / dumu-zi-le-kur-gal-^den-lil₂-le / nun ki-aġ₂-c₂-kur-ra / lugal-a-ni-ir)
 - *RIME* 4.2.14.12 (ll. 1–6: ^dnin-šubur / en-gal me-kilib₃-ba aġ₂-c / ša₃-KA-sa₆-ge gal-zu / sukkal-maġ ša₃-kuš₂-u₃-an-gal-la / du₁₁-ga-ni igi-šc₃ du / lugal-a-ni-ir)
 - *RIME* 4.2.14.13 (ll. 1–8: ^dnin-šubur / en-gal umuš galga za₃-il₂ / inim-zi-du₁₁-ga-ni nu-kam₃-me / sukkal-maġ u₃-luḫ-gi₄-rin šu-du₇ / a₂-aġ₂-ġa₂ an-ki-a si-sa₂-c / ba-an-gi₄ sum-mu diġir-gal-gal-c-ne-cr / a-ra-zu-c ġiš-tuku / lugal-ġu₁₀-ra)
 - *RIME* 4.2.14.16 (ll. 1–11: ^dnin-c₂-gal / nin-gal me-kilib₃ šu-na dab₅-be₂ / uġ₃-šar₂-ra-aš igi-bi ġal₂ / na-ri-maġ šita₅-du₃-saġ-ġi₆ / a-ra₂-bi za₃ nu-di / nir-ġal₂ ukkin-na du₁₁-ga-ni igi-šc₃ du / mu-ni a-re-eš ġi₇ / diġir-zi ki-a-a-ugu-ni-ta / ka-ba-ni šc-ga / dumu-gal-^dsuen-na / nin-a-ni-ir)
 - *RIME* 4.2.14.17 (ll. 1–17: ^dnin-c₂-gal / nin-gal kilib₃-saġ-ġi₆-šar₂-ra-ba / an ^den-lil₂ ^den-ki-bi / šu-ni-šc₃ bi₂-in-si-eš-a / di eš-bar-bi si-sa₂-sa₂-c / sa₂-ġar-ġar en₃-tar-tar gal-zu / gu₂-diġir-gal-gal-c-ne-ka / inim-maġ-du₁₁-ga-ni nu-kam₃-me / ki igi-zalag-ga-ni an-daġal-la daġ-ga / ki igi-zi-bar-ra-na / ^dlama nir-ġal₂ / bi₂-ib₂-sum-mu-a / diġir-arḫuš-su₃ šu-niġin-bi du₁₀ / šud₃ a-ra-zu-c ġiš-tuku / dumu-gal-^dsuen-na / a₂-aġ₂-ġa₂ an-ki-a ur₄-ur₄ / nin-a-ni-ir)
 - *RIME* 4.2.14.18 (ll. 1–16: ^dnin-si₄-an-na / diġir an-sikil-ta ġišgal-bi im-zalag / ġiš-nu₁₁-bi pa-c₃ / an-ta-ġal₂ unu₇-gal-c si-a / ka-ba-a-ni šc-ga / nir-ġal₂ ukkin-ta ħc₂-am₃-bi dugud-da / igi-šc₃-du-diġir-gal-c-ne / me-saġ me-galam-ma šu-du₇ / umuš galga šu-zi an-na ġar / di-ku₅ na-ri-maġ / niġ₂-zi niġ₂-lul-la šid-šid / diġir-arḫuš-su₃ lu₂ ni₂-te-ġc₂₆-na / ^dlama-silim-ma ki-ti bar-ku₃ / u₄-nam-ti-la maġ-a / bi₂-ib₂-ġar-re-'a' / lugal-ġu₁₀-u[r₂])
 - *RIME* 4.2.14.19 (ll. 1–11: ^dama-gu-[la] / nin-gal ki-šar₂-ra kala [x (x)] / me-lam₂-ma-ni u₁₈-[ru] / diġir-ir₉-ra ni₂-gal-ħuš [ri] / ni₂-bi UN-c dul-[a] / dam-ur-saġ-kal-ga / en-^dnergal-ke₄ / ki-'me₃'-a nam-nin-ni ak-a / diġir-zi lu₂-nam-ga-me-eš₃-ak-a / nam-ti bi₂-ib-bu-u₄-a / nin-ġu₁₀-ra)
 - *RIME* 4.2.14.23 (ll. 1–8: ^dinana / diġir-ib₂-ba gu₂-en-na saġ-il₂ / an-ta-ġal₂ kur-kur-ra dalla / muš₃-me-bi i-ŠI si / diġir-zi ša₃-gur-ru-bi du₁₀-ga / arḫuš-su₁₃ la-ra-aḫ niġ₂-ġiġ-ga / šu-dab₅-be₂ gal-zu-a-aš / nin-ġu₁₀-ra)
 - *RIME* 4.2.14.2001 and 2002 (ll. 1–2: ^dinana-zabala^{ki} / nin-a-ni-ir)
 - *RIME* 4.2.14.2003 (ll. 1–2: ^dli₉-si₄ / ^dnin-sikil-la)
 - *RIME* 4.2.14.2004 (ll. 1–2: ^dmar-du₂ / lugal-a-ni-ir)

- RIME 4.2.14.2005 (ll. 1–6: ^dncrgal / cn-maḥ usu ni₂-gur₃ / šita₂-ḥuš-a za₃-kešda₂ / piriḡ šu-zi-ga u₃-na gub-ba / erim₂-še₃ gug-sar-ak / lugal-a-ni-ir)
- RIME 4.2.14.2006 (ll. 1–8: ^dAN.mar-du₂ / en-gal ni₂-ḥuš-ri' / me-sikil-la za₃-kešda / diḡir-zi dumu-'ki'-aḡ₂-^den-lil₂-[la₂] / šud₃ a-ra-'zu'-c ḡiš-tuku / lu₂ 'ni₂-te'-ḡc₂₆-[na] / ^dlama bi₂-ib-'sum-mu'-a / diḡir-ra-ni-ir)
- RIME 4.2.14.2007 (ll. 1'-8': [...] x [...] / [x] ^dlam[a ...] x [...] / [n]a-ri-[ma]ḥ AN [...] / šud₃ a-'ra-zu'-c ḡiš-t[uku] / lu₂ 'ni₂-te'-ḡc₂₆-[na] / mu-'sa₆'-ga-ni / gu₃-zi-[d]c₂ ug-gal UD-c / diḡir-r[a]-ni-ir)
- CUSAS 17, no. 51 (ll. 1–6: ^dutu en-gal kal'-ga' an-ša₃-ga maš-an[še' x x] i-lim-ma-ni uḡ₃-šar₂-ra ba-kar₂-k[ar₂-ra] / ud₅-saḡ maḥ kiḡ₂-gal me niḡ₂-nam-ma šid-du₃ niḡ₂-x x / di-ku₅-gal sipa saḡ-ḡ₆-ga niḡ₂-a-na mu 'sa₄-a' du₁₁-ga-ni nu-kam₃-me / x-di zu a₂-aḡ₂-ḡa₂-ni di-di ar₂-bi du₁₁-ga-še₃' / en₃-tar-tar niḡ₂-si-sa₂ mu₂-mu₂ iḡi-{iḡi}-ku₃ bar-'re'ⁿ / tak₄ ^{si}si-ḡar utaḥ-ḥe utu-c₃-ta utu-šu₂-uš ḡiš-nu₁₁ u[d] ḡa₂-ḡa₂ lugal-a-ni-'ir')
- CUSAS 17, no. 52 (ll. 1–5: ^dnin-ḡir₂-su-ra / ur-saḡ lu₂-erim₂ šub-šub-bc₂ [?] ḥur-saḡ 'bala' ḡir₃-ni-še₃ gu₂ ḡar-ra / en ki-ur₃ šu-ni-še₃ si-ga kaš₂-bar' utaḥ-ḥe teš₂-bi DI / ^dKA.DI u₃-[m]a-ni sa₂-sa₂ / lugal-lagaš^{ki}-ra lugal-a-ni-ir)
- CUSAS 17, no. 53 (ll. 1–12: an-[ra] / 'maš₂'-saḡ a-a diḡir-re-c-ne / [d]u₁₁'-ga-ni saḡ-ba DU / x-ku₃ su-lim-ma sa₇-ga / ni₂-gal ḥuš ri-a / 'nam'-tar-tar-ra-na gal-le-cš KAL / 'an'-ki-a za₃ n[u-s]a₂ / diḡir šu-mu₂-mu₂ ḡi[š-tuk]u / lu₂-ni₂-te'-ḡ[a₂-n]a / 'nam'-t[i]-la ...]x / nam-c-cš 'bi₂'-ib₂-tar-re-a / lugal-a-ni-ir)

YBC 4624, Obv.



YBC 4624, Rev.

